

AAWP 2020: Rising Tides

*25th Australasian Association of
Writing Programs Conference 2020*

Gold Coast | 16 - 18 November

Acknowledgement to Country

We, the creative writing staff of Griffith University give our acknowledgements to the traditional owners of the lands where we are gathered, past and present in the language of the Gomeri shared by our colleague Dr Marcus Waters.

Yamma nginda ngiyani. Walaba Bundjalung, gaalanha Kombumerri, guwaa-li Yugambah... Mirraan, dhinnaburra gayaangaal dhiddiyah mayaandaal, gabayiindah... yawu...

Ganu nhama gandjarra (All the best...)

Conference information

Password

AAWP 2020 is a mixed mode event. Monday sessions are online only. Tuesday and Wednesday sessions are offered in-person and online. Guidelines on how to use Zoom are provided on page 5 of this program, for presenters, session chairs and viewers. Our IT team recommend Zoom version 5.4.2 or later for the best viewing experience.

To access the conference online please go to this web location where you will be able to access the conference sessions and events.

Join Zoom Meeting:

<https://us02web.zoom.us/j/84079498446?pwd=K1loT1VUTDZVcDVleUcwZGFjc1RxUT09> Meeting ID: 840 7949 8446

Passcode: 066122

Videos

If you are presenting via video or which to include a video presentation in your talk, please save a copy to the following share folder with your last name and session time as the file name: <https://www.dropbox.com/request/myVxGhRu9kPwRM7qXPON>

Powerpoint Presentations

If you are presenting online you will be able to share your Powerpoint slides in Zoom at the time you speak - there is no need to provide anything in advance.

However, for anyone presenting in-person at the Griffith University GC campus (G.17) please upload your slides to us in advance if possible: <https://www.dropbox.com/request/myVxGhRu9kPwRM7qXPON>

Rising Tides – AAWP 25th Anniversary Conference Website:

<https://www.griffith.edu.au/griffith-centre-social-cultural-research/aawp-conference-2020>



Proudly supported by the Australasian Association of Writing Programs, the School of Humanities, Languages and Social Science and the Griffith Centre for Social and Cultural Research.



Welcome to 'Rising Tides'

In 2020, a most difficult of years, the Australasian Association of Writing Programs meets again, to celebrate the twenty-fifth anniversary of the Association. It's a milestone in the history of creative writing as a university discipline in Australasia and a chance to recognise the vitality that the discipline brings to higher education around the world.

We chose our conference theme this year, 'Rising Tides', in part to reflect the geographical setting of this year's host university campus, Griffith University Gold Coast (GUGC) – a place known as much for its real estate expansionism as for its tidal settings – and as metaphor which echoes, in so many ways, our present hopes, fears and concerns.

A rising tide can be good for launching a boat, or surfing, or limen-dwellers of coastal waterways. It can suggest a wave that carries new ideas or a surge of unity and hope. Yet rising tides, aquatic or

otherwise, can also mean disaster for those at the edge of survival in a climate-affected world, while a rising tide of fear can also presage the destruction of empathy and inclusion.

Since our initial call-out for papers, we have all had to adapt to the impact of the Covid-19 Pandemic and this year's AAWP conference will be very different from the usual annual gathering. Of necessity, we are bringing you a mixed mode event. On Monday 16th November all sessions are online only. On Tuesday 17th and Wednesday 18th November all sessions are offered both online and on site in G.17 at the GUGC campus. It has been a challenging process to summon the elements together, but this conference, we all felt, was too important to let the ebb-tide of Covid exhaustion take from our grasp.

With over 140 participants, we are delighted and honoured to be bringing you a vibrant array of papers, readings, keynote lectures, workshops, creative presentations and celebration events in this twenty-fifth anniversary year, as we ask, what does 20/20 vision bring us as we face the rising tides of the future? What must writers write for now? Where should research be directed? How might publishing adapt? How can teaching prepare new writers? What do coming changes mean for traditional genres and emergent technologies? Will writing itself sink or swim?

Stephanie Green

Sally Breen

Nigel Krauth

KEYNOTE SPEAKERS



McKenzie Wark was born in Newcastle, NSW, and has lived in New York City for the last twenty years, where she teaches at The New School for Social Research. She is the author, most recently, of the theory book *Capital is Dead* (Verso Books) and *Reverse Cowgirl* (Semiotexte), an autofiction story set in Newcastle, Sydney and New York chronicling the author's misadventures on the way to coming out as a transsexual woman. Her next book will be *Philosophy for Spiders*, on the Low Theory of Kathy Acker, out in 2021 from Duke University Press. Her correspondence with Acker was published in 2015 as *I'm Very Into You* (Semiotexte). She is currently editing a special issue of *eflux* journal on trans | fem | aesthetics.



Julienne van Loon is the author of the critically acclaimed non-fiction work *The Thinking Woman* (2019) and *The Australian/Vogel's* award-winning novel *Road Story* (2004), as well as two other novels. Her most recent work of fiction is the Griffith Review Novella Project VII winner 'Instructions for a Steep Decline' – published Griffith Review 66 (2019). She lives in Melbourne, where she is an Associate Professor with the Writing and Publishing program at RMIT University and the co-director of their internationally renowned research group non/fiction Lab. She is also an Honorary Fellow in Writing with the University of Iowa.



Yankunytjatjara Aboriginal Poet **Ali Cobby Eckerman** is the author of seven books, including the verse novel *Ruby Moonlight*, the poetry collection *Inside my Mother* and the memoir *Too Afraid to Cry*. In 2017 she was awarded Yale University's Windham Campbell Prize in Poetry. She is an advocate/educator for the Stolen Generations through poetry and prose, with reference to other injustice suffered by Aboriginal Australians.



Matthew Condon is a prize-winning Australian novelist and journalist. He began his journalism career with the *Gold Coast Bulletin* in 1984 and subsequently worked for leading newspapers and journals including *The Sydney Morning Herald*, *The Sun-Herald*, Melbourne's *Sunday Age* and *The Courier-Mail*. He has written ten books of fiction, including *The Trout Opera* and is the author of the bestselling true-crime trilogy about Queensland crime and corruption – *Three Crooked Kings* (2013), *Jacks and Jokers* (2014), *All Fall Down* (2015) and *Little Fish are Sweet* (2016). His most recent book is *The Night Dragon* (2019).



Nigel Krauth is Professor and Head of the writing program at Griffith University. He has published novels, stories, essays, articles and reviews. His research investigates creative writing processes and the teaching of creative writing. He is the General Editor of *TEXT: Journal of writing and writing courses*. His most recent book is *Creative Writing and the Radical* (MLM 2016).

Information for online speakers and participants

Using Zoom to access conference sessions:

To access conference sessions, simply click on the link supplied on the conference website:

<https://www.griffith.edu.au/griffith-centre-social-cultural-research/aawp-conference-2020>

This will connect you with the conference platform. Our Tech Support team recommend that you use **Zoom desktop client version 5.4.2** or later for the best viewing experience.

When joining the conference, you will automatically enter the main room. From there, you can join one of the parallel sessions (A,B,C,D) when they are scheduled: you will need to click the 'Breakout Room' box – on the Taskbar at the bottom of your screen – and select the room you want to join.

Please keep your microphone muted and video switched off while speakers are presenting. You may use the chat to ask questions after speakers have finished.

IMPORTANT NOTE: In order to use the self-select feature, you must have Zoom version 5.3.0 or later on your local computer to have the option to select a breakout room. You can get the newest version of Zoom at: <https://zoom.us/download>.

If you do not see the self-select feature and haven't downloaded the updated version of Zoom, you can find a link on the conference website to do so OR send our Tech Support team a message in the chat box to let them know what room you want to access and you will then be automatically transferred to your requested session.

Support:

Should you need any support please open the chat box and message 'Tech Support' (there will be 2) and we can jump in and help you out. Alternatively, please email support@synergyvideo.com.au or for urgent requests please call our onsite technician on 0405351983 (if we do not answer, please send a text message and our tech team will get back to you ASAP)

Presenting:

Please make sure that your sound quality, lighting, and positioning is prepared well in advance to your presentation.

Set up your slides: Open your slides before you log on. Once you're logged on and it is your time to present, click on the 'share screen' icon and select the 'full screen slides window'.

Self-trouble shooting:

Sound: If you are not hearing the presenters talk, please check that you have your speakers or headphone volume turned up and have selected the right output device on zoom (Click the arrow next to the mic and select the right speaker in select a speak option). If any issues persist, please contact our tech team.

Wifi: Please test your wifi connection in advance and use a reliable device to participate and have a charger cable nearby.

Latest Zoom version: to enhance your conference experience, we ask everyone to use the latest version of Zoom. Any version will work fine but the latest version of Zoom will allow you to choose breakout rooms on your own and switch between breakout rooms at any time. If you join the conference on an older version of Zoom, the only way to switch and join specific rooms, is to contact the tech team and ask to be transferred every time you would like to switch rooms.

Conference Program - AAWP 2020: 16 - 17 - 18 November

Griffith University GC campus (Southport, Qld) and Online

All sessions are scheduled for Brisbane time (AEST). Check your time difference here: <https://www.thetimezoneconverter.com>

MONDAY 16 - ONLINE ONLY

8.30-9.00 Online registrations - All participants

Zoom Rooms: <https://us02web.zoom.us/j/84079498446?pwd=K1loT1VUTDZVcDVleUcwZGFjc1RxUT09>

8.30-9.00	Welcome Session MC: Stephanie Green GU Greeting: Prof James Carson , School of HLSS Acknowledgement of Country AAWP President: Julia Prendergast			
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9.00-10.00	Re-storying: Chairperson: Martin Dolan Dunkin Bryant Hennessy	Worlds & Times: Chairperson: Dom Symes Gonzalez (international) Collett Huq	Panel: Writing Between Threat and Trauma: Chairperson: Dominique Hecq Atkinson Webb J. Williams	Transformations: Chairperson: Rose Lucas Rossiter Keane Lawrence
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10.00-10.30 MORNING TEA

10.30-11.30	Keynote Lecture 1: Chair: Sally Breen McKenzie Wark (International)			
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11.30-12.30	Historicities: Chairperson: Jen Webb West Every Peričić	The Language we Use Chairperson: Deborah Wardle Duan (interntional) Sun	Dis/Connections: Chairperson: Eileen Herbert-Goodall Mastrantoni 1 (Life writing) Dodd Cassel	Words & Ideas: Chairperson: Martin Dolan Prendergast Berry/Batty Lucas
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12.30-1.30 LUNCH & NETWORKING SESSION FOR ONLINE PARTICIPANTS

1.30-2.30	Intersections: Chairperson: Stefanie Johnstone Le Rossignol Adjji Douglas	Un/common Ground: Chairperson: Jen Webb Bacon Williamson Scholfield-Peters	Writing the Anthropocene: Chairperson: Rose Lucas Telford & A. Walker Henry-Jones Leach	Re-imagining: Chairperson: Carmen Vallis Perera Soudhamini Johnstone
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2.30-3.30	Techniques of the Imagination: Chairperson: Sue Joseph Caldwell Jain (International)	Approaches to Research: Chairperson: Stefan Jatschka Kroll Ellison & Batty et al. Liu Weidong (International)	Creative Presentations: Chairperson: Dom Symes Heffernan 2 Coleman Lawrence	Possible Futures: Chairperson: Eugene Bacon Vickerman A. Walker et al. McGinn
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4.00-5.00	Encroachments: Chairperson: Sue Joseph Wardle Allington Sarah Giles	Panel: New limit points in contemporary poetics: Chairperson: Carmen Vallis Wilkinson Collyer Cooke	Creative Presentations Chairperson: Michelle Vlatkovic Chessa & Overall D. Symes and B. Ray Keane: The Very Vary (#1-4)	Safe Writing Spaces: Chairperson: Eugen Bacon Croker Fulton Mastrantoni 2
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5.00-6.00	Book Launch: The In/completeness of Human Experience... (Recent Works Press 2020) MC: Julia Prendergast et al. Online Event			
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TUESDAY 17 - ONLINE & GUGC

7.45-8.00	Registrations in Foyer G.17				
	Room A - G.17 Theatre 3	Room B - G.17 Theatre 4	Room C -G.17 2.05	Room D - G.17 - 2.10	G.01 2.12
8.00-9.00	Uncertainties: Chairperson: Chantelle Bayes Heffernan 1 Dolan Mackey	Adrift: Chairperson: Jane Frank Vallis Jatschka Bellamy	Urgency: Chairperson: Craig Batty Joseph Freeman Darragh	Resistances: Chairperson: Nicole Lenoir-Jourdan Sandford Gillard Singleton	Green Room: Meeting Space Exhibition Space
9.00-10.00	Dystopian Worlds: Chairperson: Chantelle Bayes Biswas Corlet	Mixed Encounters: Chairperson Jane Frank Albrecht Taylor	Explorations: Chairperson: Geoff Hill Collyer Vicars K. Williams	Making Connections through Music: Chairperson: Greg Every Pollock Lewin	Jondi Keane: The Very Vary (#1) Video Work
10.00-11.00	Teaching/ Writing: Chairperson: Stacy Taylor Ianniello & Batty Vigna (International) Michael & Russon	Challenging Conventions: Chairperson: Giulia Mastrantoni Halford Young	Panel: Creative Writing Boom in Russia: (International) Chairperson: Geoff Hill Boyko, Gavrilova, Kucherskaya, Bazhenova-Sorokina	Dredging: Chairperson: Kimberly Williams S. Green Banicevich-Gera Pearce	Jondi Keane: The Very Vary (#2) Video Work
11.00-11.30	MORNING TEA - FOYER G.17				
11.30-12.30	Keynote Lecture 2: Chair: Nigel Krauth Julienne Van Loon				
12.30-1.30	LUNCH & NETWORKING SESSION FOR ONLINE PARTICIPANTS				
1.30-2.30	Dancing as Writing: Chairperson: Alberta Natasia Adj Lynch Luke	Thresholds: Chairperson: Ash Cassel Murn Weightman	Reframing: Chairperson: Dugald Williamson Dickens Lenoir-Jourdan Cardell/Robertson	Translations: Chairperson: Giulia Mastrantoni Hecq Kampmark	Jondi Keane: The Very Vary (#3) Video Work
2.30-3.30	Eco-poetry: Chairperson: Alberta Natasia Adj Coleman Drayton	Panel - Grief Works: Chairperson: Tash Turgoose Robertson Kuttainen Deller	Evocations: Chairperson: Dugald Williamson Fima D. Symes Aitchison	Workshop: Outside the City: Supporting our Re- gional Academics and Writers. Ellison	Jondi Keane: The Very Vary (#4) Video Work
3.30-4.30 Venue Change	G.03 Theatre 1 AAWP AGM				
4.30-6.00	Prize Celebration: AAWP Writing & Translation Winners & launch of ACE Anthology 2 Chair: Julia Prendergast				
6.30 for 7pm Venue Change	Smallroom presents – The AAWP Readings MC: Sally Breen et al. Headline: Ali Cobby Eckermann G.07 - Drama Theatre (Live and Online) Catering for onsite provided courtesy of The School of HLSS (GU). A cash bar will operate.				

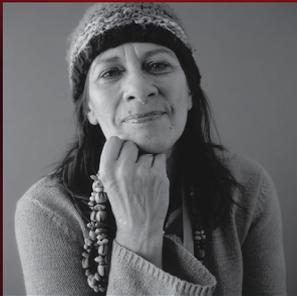
Smallroom presents the AAWP Readings

Tuesday 17th November | 6.30 for 7pm

\$5 Entry - Free for AAWP Delegates

G07 Drama Theatre GUGC

Featuring:



Headline: **Ali Cobby Eckermann**



Sally Breen



Stuart Cooke



Jane Frank



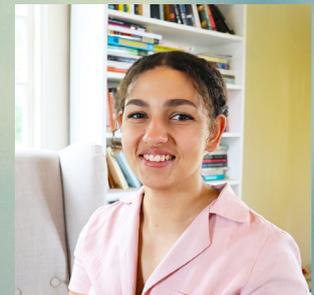
Nigel Krauth



Indyana Horobin



Shastra Deo



Sara El Sayed

CRICOS No. 00233E

WEDNESDAY 18 - ONLINE AND GUGC

	Room A - G.17 Theatre 3	Room B - G.17 Theatre 4	Room C - G.17 2.05	Room D - G.17 - 2.10	G.01 2.12
9.00-10.00	Innovations and Adaptations: Chairperson: Julienne Van Loon Watkins Stanton Hill	Narrative Perspectives: Chairperson: Maive Collett Tzintiras Brasch K. Palmer	Becoming: Chairperson: Aidan Coleman MacNeill Anning Maniacco	Place-making: Chairperson: Stefan Jatschka Krauth Brien Martin-Chew	Green Room: Meeting Space Exhibition Space
10.00-11.00	Panel: Postcards from the Pandemic: Chairperson: Deborah Wardle Cantrell Doolan Palmer	Writing Ecologies: Chairperson: Stephanie Green Browne & Bayes Satchell Lindsey	Vantage Points: Chairperson: Paul Williams Noakes Frank Turgoose		
11.00-12.30	ECR Workshop Part 1 "Employability": Panel Discussion Pamela Greet Mirandi Stanton Nicola Boyd	Engagement & Impact Workshop Part 1 Craig Batty Jen Webb Julian Meyrick	Feature Reading: Marcus Wooloombi Waters Jedda Winkworth Stefan Jatschka Hailey Quiazon		
1.00-1.30	LIGHT LUNCH - FOYER G.17				
1.30-2.30	ECR Workshop Part 2 "Employability": Creative & Professional Development Sue Joseph	Engagement & Impact Workshop Part 2 Craig Batty Jen Webb Julian Meyrick			
2.30-3.30	Writing Forms: Chairperson: Sophie Macneill P. Williams El-Sayed & Saward Beckton	Remembering: Chairperson: Stephanie Green Lobb Anae Deo	Fictions: Chairperson: Valentina Maniacco Castles Fogarty Hickling	Dreaming: Chairperson: Stefan Jatschka Breen Herbert-Goodall Fagan	
3.30-4.30	Keynote 3: Chair: Sally Breen Matt Condon				
4.30-4.45	Conference Reflection: AAWP President: Julia Prendergast				
3.45-6.00	BREAK				
6.00-8.00	AAWP 25th Anniversary Celebration: Cabana Bar Mantra@Sharks MC: Stephanie Green Keynote: Nigel Krauth - AAWP@25. J. Van Loon: Dibble Commemoration				
8.00	Conference close				

NOVEMBER 16

MONDAY DAY 1

Stream 1: 9:00 am – 10:00 am (GMT+10)

Seminar Room A: Re-storying

Alex Dunkin

Discrimination as revenge: using queer oral histories to examine contemporary religious campaigns

The influence of religion throughout history is witnessed in the way it intercedes in people's everyday lives, nudges social norms and mores, reshapes our collective memories, and even bestows or denies rights to certain individuals. The paper will outline the discourse that surrounds the enshrinement of religious discrimination and how oral histories from queer elders can help understand the pattern of considering retribution after the perceived erosion of personal religious privilege. The paper will use the collected histories from the non-fiction anthology *Peering Through: Sharing Decades of Queer Experiences* to examine the similarities that exist between the current and previous debates around religious rights, including the accusations of harm to children, access to health and education, and the 'slippery slope'. It will demonstrate the importance of collecting and publishing stories from elders to ensure experienced social patterns are remembered within their full context and significance.

Alex Dunkin is a professional and creative writing teacher with the University of South Australia. He is the author of the fiction novels *Coming Out Catholic*, *Homebody*, and *Fair Day*. He is the co-editor of *Peering Through: Sharing Decades of Queer Experiences*, and is the founder of the independent publishing label *Buon-Cattivi Press*. Alex has also worked as a journalist for LGBTIQ+ magazines and is a performing arts reviewer with *Glam Adelaide*.

Katerina Bryant

Countering archival erasure of women's history: on writing the biography of the first woman clown

I am writing a hybrid biography/memoir of my search for the first woman clown in America: Loretta La Pearl. Loretta was interviewed by Earl Chapin May in 1927 where she talked of learning to fall and 'nearly broke [her] back, or thought [she] did' (*Popular Mechanics*). Learning to fall is the first thing a clown must do, and so, the book centres on Loretta's resilience when confronted with not only the physical, literal act of falling but falling as a metaphor for falling into a difficult professional world where she must perform while concealing her gender. Women's history is often fraught with limited coverage and archival erasure. My subject is mostly unknown and little archival material is available. In this paper, I will discuss the practice of recovery of women's history, exploring what it means to uncover circus women's erased histories and reframe their stories for contemporary audiences. This presentation will be a hybrid work, integrating creative writing and scholarship.

Katerina Bryant is a South Australian-based writer and PhD student in her second year of candidature at Flinders University. Her work has appeared in *Griffith Review*, *The Guardian* and *Island Magazine*, amongst others. Katerina's first book, *Hysteria*, will be published by *NewSouth Books* in September 2020.

Rachel Hennessy

The rising tide of climate fiction: considering creative purpose and anxiety

Climate fiction, or 'cli-fi', has established itself as a distinct genre since the mid-2000s. It has been touted as the brave new arena in which creative writers might use their literary powers for a clear creative purpose: advocating for behavioural change or political shift of focus, primarily via imagining the future possibilities for a world scarred by global warming. This paper will consider the intersections between an

anxiety arising from reading imaginings of our changed circumstances in climate fiction and the anxiety arising from considering the purpose of writing per se as experienced by this writer in the process of writing a paper during a global pandemic. As a step towards considering the interplay between creativity and purpose, creative responses to the anxiety are interweaved into the paper, firstly around encounters with climate fiction and, as the work continued, with the lockdown occasioned by the arrival of the virus COVID-19. In doing so, the paper hopes to stage what David Carlin calls 'the interplay of fact and speculation, the confession of uncertainties and wonder looping through attempts at knowing'.

Rachel Hennessy is a Lecturer in the Department of English and Creative Writing at the University of Adelaide. Her research interests include diversity and inclusivity in creative writing pedagogy, posthumanism and climate fiction. She is the award-winning author of three novels: *The Quakers* (Wakefield Press, 2008), *The Heaven I Swallowed* (Wakefield Press, 2010) and *River Stone* (Midnight Sun, 2019). She writes contemporary fiction and non-fiction for adults, as well as having recently completed a Young Adult trilogy. The second book in this trilogy – *Mountain Arrow* – will be published in November, 2020.

Seminar Room B: Worlds and Times

Caleb Lee González

Engaging autoethnographies from 'rising tides': where stories, histories, contexts, and theories collide

In a global context of changes that have impacted people on a variety of levels (e.g. climate change, infectious diseases, natural disasters, borders, inequality, safety, security, wellbeing), this presentation considers the theme of 'rising tides,' to examine how such changes might shape traditional genres and emergent technologies through writing. This includes autoethnographic writing that shifts, mixes, and intersects with other genres for a deeper understanding of the 'self' as situated within contexts, both local and global. Such changes can also shape the ways in which writing is conceived of, researched, and taught across multiple populations. Leaning on my own short autoethnographic entry in uncertain times, along with writers/scholars like Carolyn Ellis, Sally Denshire, Tony Adams, Norman Denzin and others, this presentation explores what storytelling might mean in ever-shifting contexts.

Caleb Lee González is a PhD student in the Rhetoric, Composition, and Literacy Program at The Ohio State University. His research interests include the histories of writing pedagogy at U.S. Hispanic-Serving Institutions. His work has been published in the *TEXT* Special Issue 56: RE-mapping Travel Writing in the 21st century edited by Stefan Jatschka, Stephanie Green, and Nigel Krauth. He has also contributed to a collaborative book chapter on an autoethnography graduate course that is forthcoming in *Self+Culture+Writing: Autoethnography for/as Writing Studies* (Utah State University Press) edited by Rebecca Jackson and Jackie Grutsch McKinney.

Maieve Collett

Rising tides: a river of change

Now, in the interregnum, we are people under lock-down, limitations are upon us. Would it be like this if we truly faced climate change, is this the pause and correlative recession/depression we needed to have? The PhD comes from a spatial and economic relationship to knowledge and learning: ultimately and always, power, who is included and therefore excluded? Beginning my PhD journey in 2020 I live in a small riverside town close to the Border ranges of NSW and Queensland. In 2017 the river flooded its banks and the levee was shut down too late. As we face the river of change can we make the PhD a more sustainable practice? Some suggestions for inclusivity come from the practices at Flinders University since the great lockdown. How does precarity and deep uncertainty affect education and what will a future PhD look like?

Maive Collett has a Master of Arts (Writing) with Swinburne University of Technology. Prior to this she completed a Bachelor of Adult and Vocational Education with University of Tasmania. Currently Maive is enrolled in a multi-disciplinary digital PhD with Flinders University, themes include zemiology and mental health. In response to Covid 19 she has participated in international Facebook Live-Chats with Professor Tara Brabazon, An international 'Reading Group' Podcast with Professor Tara Brabazon as host. Previously she has a short story 'Summer Dayz' on suicide with Wild Goose Literary e-journal which is included in an anthology published by Black Cockie Press

Josefina Huq

Lifeworld writing the 'home' place in Banana Yoshimoto's Moshi Moshi

I propose the term 'lifeworld writing' as a style of writing characterised by a thorough, unflinching, and detailed account of everyday experience, often engaging deeply with sensual description. It is a marriage of life writing and the phenomenological concept of the 'lifeworld' proposed by Edmund Husserl (1970) – the repetitive, undramatic unfolding of human life that is often ignored. In this paper I will show how Banana Yoshimoto's novel *Moshi Moshi* (2010) can be said to employ the characteristics of lifeworld writing in a manner that brings awareness to the place phenomenon of 'home'. Through the critical analysis I will explore how the character Yoshi creates a 'home' place

within Shimokitazawa – a real neighbourhood from Yoshimoto’s childhood. This research argues for the expansion of the concept of ‘lifeworld writing’ and for the creative possibilities of using places such as the ‘home’ to articulate lifeworlds.

Josefina Huq is a creative writer and PhD candidate based in Melbourne. She is interested in crafting short stories about place, home, memory, nostalgia, and anything else that might make you upset. Her research attempts to justify this as a good thing.

Seminar Room C: Panel: Writing Between Threat and Trauma

Meera Atkinson

Writing Threat and Trauma as Public Health Crisis Testimony

This paper considers creative writing that witnesses to threat and trauma as a public health issue. The speed in which writing can reach readers via the Internet and social media means testimony can emerge more directly from the space between threat and trauma in the present than was previously possible. And these writings differ from writing produced under the rubric of ‘cli-fi’, which tends toward the speculative, dystopia, and transrealism. This paper explores the emergence of writings of the now that witness to public health crises with a particular focus of testimonies related to the Black Summer fires and the coronavirus pandemic. Intimate and immediate in nature; viscerally witnessing poems, eyewitness essays and literary diaries charting calamity and the distress of unprecedented environmental and social change.

Meera Atkinson is a literary writer, interdisciplinary researcher, and educator. Writing across forms/genres, her work has appeared in over 40 publications, including Salon.com, Best Australian Poems 2010, Best Australian Stories 2007, Meanjin, Southerly, and Griffith Review. Her books include *Traumata* (2018) and *The Poetics of Transgenerational Trauma* (2017).

Jen Webb

Precarity cubed

It is no secret that the writer’s economic life is a precarious one, and COVID-19 is multiplying the problem: workers in many sectors are facing the same pressures that have long the experience for creatives, the original gig workers. But while many workers are eligible for government mitigation packages, creative practitioners are not: a ‘gig’ career does not lead to pandemic financial support. The problem for writers is thus squared, and then is cubed because opportunities to secure funding, sell books, conduct workshops et al are slim to nil. This is despite the evidence that at times of crisis – major bushfires; global pandemics – it is the creative sector that leads in offering individual and community wellbeing, providing a sense of social connection and, post crisis, economy recovery. Toni Morrison insists that in times of crisis, ‘artists go to work ... that is how civilizations heal’, and certainly this expectation is visible in many regional areas, which are looking for an ‘arts-led recovery’. In this paper I review how writers find the capacity to keep writing, to write more, and to contribute to healing, from within the cubed space of precarity.

Jen Webb is Distinguished Professor of Creative Practice, and Dean of Graduate Research, at the University of Canberra. Recent book publications include *Researching Creative Writing* (Frontinus, 2015), *Art and Human Rights: Contemporary Asian Contexts* (Manchester UP, 2016), and the poetry collection *Moving Targets* (Recent Work Press, 2018). *Flight Mode*, a forthcoming volume of poetry, was co-written with Shé Hawke (Recent Work Press, October 2020). She is co-editor of the literary journal *Meniscus* and the scholarly journal *Axon: Creative Explorations*, and Chief Investigator on the ARC Discovery project ‘So what do you do? Graduates in the Creative and Cultural Industries’ (DP160101440).

Jordan Williams

Writing as wellbeing practice: recent Australian understandings

‘Creative writing’, always a slippery term, becomes even more so when considered in the light of questions of illness, trauma, health and wellbeing. Found in research literature are terms such as:

- Creative Writing
- Creative writing as therapy
- Therapeutic writing
- Literary writing
- Expressive writing

In light of the recent Australian bushfire season and now, COVID-19, there have been increasing mentions of the link between mental health, wellbeing and creative expression. This paper explores popular understandings of what counts as creative writing by analysing the mentions in Australian media of writing and its place in the Australian context.

Jordan Williams is a researcher in the Centre for Creative and Cultural Research at the University of Canberra with a focus on creative practice and wellbeing. Her own creative practice centres on the materiality of writing and employs textual poetry, image, media and textiles, exploring themes of compassion and alienation. As an applied arts and wellbeing practitioner/researcher she is academic lead on the Defence Department funded Arts for Recovery Resilience Teamwork and Skills (ARRTS) program and on other funded creative projects. In addition to journal articles and book chapters and exhibited artworks, her poetry is included in the recent international anthology *No News* published by Recent Work Press.

Seminar Room D: Transformations

Mark Rossiter

Interiority, empathy and the post-traumatic: changing tides at Bananafish Beach

Salinger's short story, 'A Perfect Day for Bananafish', can be seen as a study in mimesis, or more plainly in showing rather than telling. A young woman discusses her husband with her concerned mother. A young man, the husband, converses with a child on the beach. The story ends with a moment of devastating impact. There is description and dialogue but no narratorial explanation. In Genette's typology, the narrative is both heterodiegetic and externally focalised. Consequently, there's almost no interiority. Further, the disposition of the young man in particular is hidden from the reader. Why then does the explosive final event have so much impact? What can writers learn from it? This paper identifies the brief use of interiority at a pivotal point in the narrative. Far from weakening the story through the introduction of a diegetic perspective, this moment invites reader empathy, not only on the first reading but crucially and differently on the second. This example of the generation of empathy through selective interiority can be useful for students and teachers.

Mark Rossiter has a DCA from UTS where he teaches theory and creative writing to both postgraduate and undergraduate students. He has received commendations for his teaching. Mark has published a number of short stories, one a runner-up to the UTS Anthology Writing Prize.

Jondi Keane

The word rain that cleaves life to life

If we consider words as modes of attunement (Vergrugge 1987), then we can imagine and study how words inflect the network of relationships that constitute our lifeworld. This presentation will address the ways in which words are events that shift the borders of the body-environment relationship and provide access to the mechanisms through which perception is action (Noe 2004). The extent to which words guide and constrain the co-selection and co-construction of our shared environment depends upon the attunements that creative practices help to develop. This paper will discuss writings, such as *Word Rain* (Gins 1969) and *To Not To Die* (Arakawa and Gins 1987) that connect to other practices and provide ways to recognise the "atmospheric intricateness" (Gins and Arakawa 2003) opened up by creative practices. Particular attention will be given to the potential of creative ecologies to connect and disconnect segments of the world. This process, called "cleaving" by Arakawa and Gins (1984) or "cutting together apart" by Barad (2014) delineates the enactments that, with practice, become the reservoir of continuous variation sustaining life.

Jondi Keane is an arts practitioner, critical thinker and Associate Professor at Deakin University (<http://jondikeane.com/>). For over three decades he has exhibited and performed in the USA, UK, Europe and Australia and has published in range of interdisciplinary journals exploring Contemporary Art, Embodied cognition and Experimental architectural environments. His doctorate dissertation on "Art as the practice of embodied cognition" (2007) informs his creative studio practice and his collaboration with artists across a range of art and science disciplines. He has recently convened the second international Body of Knowledge: Art and Embodied Cognition Conference (June 2019: <https://blogs.deakin.edu.au/bok2019/>).

Anthony Lawrence

The poetic impulse

How does the initial spark that lights the fuse of a creative work manifest itself? Focusing on patterns and new insights into the poetic impulse, this paper investigates ways a poem begins and is guided by, a range of physical and emotional elements.

Anthony Lawrence is a contemporary Australian poet and novelist and lecturer at Griffith University. He has been the recipient of many arts grants, and fellowships, and has won numerous literary awards for his poetry, including the inaugural Judith Wright Calanthe Award, the Gwen Harwood Memorial Prize, and the Newcastle Poetry Prize (three times). His recent book of poems *Headwaters* (Pitt Street Poetry, 2015), won the 2017 Prime Ministers Award.

10.30-11.30 KEYNOTE ADDRESS 1: G.17 Room A

McKenzie Wark

Girls Like Us

What could a literature by, for and about trans women be like? A writing for what girls like us call 'girls like us'. McKenzie Wark addresses various trans women readers and writers in the second person and recalls what she has taken and learned from each of them. She asks some difficult questions along the way, some applicable to cis (ie non-trans) writers and readerships as well. Such as: what does it mean to write a literature that appropriates the pain of others? And: is there a form in which the problem of a literature that trades on the pain of others—bourgeois literature—can be adequately addressed? She will also give a lightning fast history of trans lit, including recent advances in the form emanating from the Brooklyn trans writing scene to which she has become tangentially but emotionally attached.

McKenzie Wark was born in Newcastle, NSW, and has lived in New York City for the last twenty years, where she teaches at The New School for Social Research. She is the author, most recently, of the theory book *Capital is Dead* (Verso Books) and *Reverse Cowgirl* (Semi-otexte), an autofiction story set in Newcastle, Sydney and New York chronicling the author's misadventures on the way to coming out as a transsexual woman. Her next book will be *Philosophy for Spiders, on the Low Theory of Kathy Acker*, out in 2021 from Duke University Press. Her correspondence with Acker was published in 2015 as *I'm Very Into You* (Semi-otexte). She is currently editing a special issue of *eflux journal* on trans | fem | aesthetics.

Seminar Room A: Historicities

Simon West

Writing for our unprecedented times by turning to the past?

Writing for our unprecedented times by turning to the past? This paper will look at Dante as a model to consider the ways we as creative writers in Australia today engage with our forebears and our cultural heritage. The dichotomy between the desire to start with a blank page in order to give voice to a new world; and the desire to conserve links with the past will be examined. In writing for the future, and in writing for the unprecedented issues of our present moment, how do we continue to relate to our past? Two Australian poets, Rosemary Dobson and Les Murray, will be discussed as examples.

Simon West is currently senior tutor in Italian studies at The University of Melbourne. He is the author of four volumes of poetry and an edition of the Italian poet Guido Cavalcanti. *The Ladder*, published by Puncher & Wattmann, was shortlisted for the Prime Minister's Literary Awards in 2016. His most recent book is *Dear Muses? Essays in Poetry* (Puncher & Wattmann, 2019).

Greg Every

The rising tide of violence in the USA during the 1960s and 1970s

The rising tide of vigilante narratives in the USA reached a high-water mark in books and cinema during the 1960s and 1970s. This paper illustrates some of the structural issues behind that rising tide drawing on crime data from Pinker (2013), Edwards (2011) depictions of real-life violence on television and Just World Theory as explained by Furnham (2003). I argue that the US population's exposure to unsettling and violent times may have fuelled a desire in the public mind for 'bad people' to be punished in ways that went beyond rehabilitative and or restitutive state justice. My paper suggests that the vigilante genre was successful in achieving a satisfying form of crime resolution that was not available in real life through people living within the confines of Althusser's (1970; 2010) Ideological State Apparatuses and adhering to their boundaries.

Greg Every is a PhD candidate at Swinburne. He holds a BA (Journalism) from RMIT, and a Bachelor of Research (Honours) from Swinburne. His awards include a Gold Quill from the International Association of Business Communicators. His commercial career included time at Coles Myer where, as General Manager Corporate Affairs, his roles included issues management and media relations. He also served as a director of a security and counter terrorism company working for sovereign governments in the Middle East. He is currently writing his first crime fiction novel.

Marija Peričić

File fictions: soviet secret police files as fiction

A secret police file is a text that lurks in a dusty archive like a time bomb. It is a text of violence, it is a text of doubling, and one that breaks boundaries. The processes of lustration in former Soviet countries has given citizens greater access to their police files, which has in turn launched a new life writing genre – file autobiography – as people read their own files and write accounts of their experience of this process. Meanwhile, there has been wide-ranging debate about what kind of writing file writing is: reportage? Life writing? Crime writing? I will consider different approaches to such texts, and argue file autobiography reveals that the closest literary equivalent of file writing is fiction.

Marija Peričić is a PhD candidate in creative writing at the University of Melbourne. Her research topic is reading approaches to troubling texts. Her first novel, *The Lost Pages*, won the 2017 Vogel Award, and the 2018 SMH Best Young Novelist Award. Her short stories, essays and poems have appeared in *Meanjin*, *Southerly* and *The Big Issue Fiction Edition*.

Seminar Room B: The Language We Use

Carlina Duan

Poetry & linguistic activism: everything is in the language we use

This paper, which takes its quoted title from Layli Long Soldier, attempts to use etymology and rhetorical form as tools to reclaim language. "It matters what you call a thing," writes contemporary poet Solmaz Sharif in her book *Look*. In this paper, I will examine the power

of naming in cultural rhetoric and discourse. As poets, how can language serve as a form of “criticism of language,” as Adrienne Rich writes? How can one forge new ways of thinking through language, or reclaim ways of being/speaking? I will look at how linguistic innovation and experimentation can lead to new formal modes of writing, of listening, and of world-making. By dissecting the works of contemporary American poets such as Sharif, Layli Long Soldier, Harryette Mullen, and Cathy Park Hong (to name a few), as well as the use of text in oral poetry (by Danez Smith, Chen Chen)—we will create interdisciplinary discussions that challenge or expand our uses of language and interrogate form in fresh ways. It is the aim of this paper to inspire participants to think constructively about how language—the sound of language, the meaning of language, and the power dynamics of language—work within their respective fields. This presentation will include both a poetry reading and a generative writing workshop, which will involve hands-on participation. Participants will leave the course with future prompts/reading lists surrounding linguistic activism

Carlina Duan is a writer-educator from Michigan. The author of the poetry collection *I Wore My Blackest Hair* (Little A, 2017), she currently teaches at the University of Michigan, where she is also a Ph.D. student in the Joint Program of English and Education. Carlina has received residencies and writing awards from Tin House, the Academy of American Poets, the Fulbright Program, Sundress Academy for the Arts, Narrative Magazine, the Hopwood Program, Signal Fire Arts, & more. In 2019, she received her M.F.A. in Poetry from Vanderbilt University, where she served as the Co-Editor-in-Chief of Nashville Review. Carlina directs a short-story workshop for young writers at Neutral Zone, a youth center for creative arts in Ann Arbor. Her second book of poems, *Alien Miss*, is forthcoming from the University of Wisconsin Press in the spring of 2021.

Emily Sun

Cats and treasures: translanguaging in poetry from k/now/here

In this paper, I discuss how I discuss translanguaging in poetry, the approach that underpins my poems “Siamese Cats” (and “National Treasures Coming Home”). Translanguaging is a developing term used by educationalists and social linguists to describe the practice where one uses all facets of their linguistic abilities to communicate. Translanguaging rejects the idea of a pure language and does not privilege an institutionally sanctioned language over other linguistic abilities. “Knowhere” is a fictitious mining colony, one made from the severed head of a celestial being that floats in an interdimensional junction, that appears in the Marvel film universe. I argue that through translanguaging, so-called “hybridised” Australian writers can create their own K/now/here, a free-floating space, where even those who are not literate in their mother tongues, can explore, interrogate, and problematise their position within the Australian cultural landscape. In doing so we can transform a liminal into a concretised one, and thread together previously fragmented identities.

Emily Sun is a West Australian poet, writer and educator who has published in various journals and anthologies including *TEXT*, *Cordite Poetry Review*, *Meanjin*, *Westerly*, *Mascara Literary Review*, and *Australian Poetry Journal*. Her debut poetry collection *Vociferate* (Fremantle Press) will be released in 2021.

Seminar Room C: Dis/Connections

Giulia Mastrantoni

Connors’ Fearin “I Will Find You”: life writing as a tool for exploring victim-blaming attitudes

Victim-blaming attitudes resulting from commonly held rape myths have been widely investigated through socio-legal research. Joanna Connors’ “I Will Find You” brilliantly uses life writing as a tool to explore how a rape victim such as herself can be affected by rape myths. Through life writing, Connors shares her fear of being blamed for her own rape, focusing in particular on the feelings she experienced when reporting the crime, as well as in the aftermath of the rape. This article aims to analyse relevant excerpts of “I Will Find You” using a socio-legal framework based on empirical research, and to ultimately demonstrate that “I Will Find You” can be used as a powerful tool to further explore rape myths. Firstly, the theoretical background of this paper will be outlined, showing what victim blaming attitudes are and how they manifest; secondly, relevant excerpts of Connors’ work will be examined, showing how this piece of life writing can raise and explore issues pertaining to socio-legal ongoing discourses, and focusing in particular on rape myths affecting Connors’ life; and thirdly, a conclusions section will summarise the key points of this article; a complete bibliography will follow.

Giuliana Mastrantoni is currently a PhD student at Monash. Giulia is investigating ways to better represent sexual violence in fiction, nonfiction and creative nonfiction. She is co-editor-in-chief of *Colloquy* and an editor for *Verge 2020*. Her short stories are featured on *SWAMP* and *Litinfinito*.

Leanne Dodd

Ficto-memoir: a review for re-storying life narratives through fiction

Intrusive memories can be likened to being engulfed by a rising tide, the ebb dragging us back into difficult moments. Expressive and memoir writing can enable us to gain a stronger sense of perspective and control over the past, however, this may require writers to challenge in-

ternalised belief systems to change their narratives to a position of strength. When faced with challenges to an internalised belief system, we may become resistive in an unconscious attempt to preserve the system. A thematic review of the literature was conducted to understand these challenges, drawing on research in the field of memoir writing and narrative therapy. The results suggest that a ficto-memoir process, using a combination of real-life and fictional writing techniques, may provide the distance required to overcome these challenges and develop an alternate life narrative to rise above the tide of the past and achieve a clearer vision for the future.

Leanne Dodd is an author, researcher and lecturer/workshop facilitator for creative, academic and life writing, with qualifications in arts, education and mental health. She believes in the therapeutic potential of creative writing to transform lives and has published and presented nationally and internationally on her innovative practice of using creative life writing framed by narrative therapy. She completed her PhD in creative writing in 2018, investigating the benefits of fictionalising her own adverse life experiences and is now completing a derivative RHD study to test and situate her ficto-memoir writing process within a broader context. Under the pen name of Lea Scott, she has published numerous novels and short stories with developing themes of trauma and mental illness. Her practice-led PhD novel was long-listed for the 2018 Richell Prize with Hachette publishers and the 2019 Adaptable program with Screen Queensland/Queensland Writers Centre.

Ash Cassel

Preservation and uncertainty - using the abject to write and alleviate the inevitable change of trauma locations

Throughout my memoir's writing process, I have been trying to find different ways of articulating the inarticulable. This paper shows how I found a way to write and alleviate the inevitable change of trauma locations. It tests how we write something to change the way we feel about it. Drawing ARTiculated what I initially struggled to write; while the abject articulated the fluctuating qualities of my trauma. I use Julia Kristeva's psychoanalytic concept, the abject, to both articulate and change the relationship between the story, writer, and trauma location. I apply affect theory to writing trauma locations and investigate how using the abject in writing changes the story's affective relationship with the writer's body. The abject can be described by fluctuations and quivering distinctions, as can my experience of trauma and the coastline in which my trauma resides, the coastline where my story starts and ends – at least until the water rises.

Ash Cassel is an Honours student at Southern Cross University. She has particular interest in the diverse ways of expressing the inarticulable. Her thesis examines the role of visual ARTiculation and flux in writing her memoir. Her memoir tells the unravelling and revealing experience of revisiting a site of trauma.

Seminar Room D: Words and Ideas

Julia Prendergast

Stimulus in creative writing - wrangling the experiential unresolved

What is stimulus-for and stimulus-in creative writing? I am prompted to write by an affect-driven response to an unresolved idea or experience—this is the impetus-for writing. It triggers the activity of writing at a primal moment of narrative composition. Plotting fictional possibilities is an act of deep, sensory imagining—bringing feeling to thinking, asking what ideas “feel like”. I refer to this as a process of ideasthetic imagining, springboarding from Professor Danko Nikolić's concepts of ‘qualia’ or feeling and ideasthesia or ‘sensing concepts’, from neuroscience (Nikolić's 2016: 5, 2, emphasis in original). In this article I explore stimulus in physiological and psychological terms, stimulus-in creative writing as it relates to deep, sensory imagining in acts of narrative making—stimulus that brings (past) feeling to (present) thinking, utilising embodied knowledge to make something new—opening the unresolved idea or experience to broader speculation. I consider the generative evolution of narrative detail in acts of ideasthetic imagining, as a forward-moving and yet backscattering, iterative and overdetermined way of working—a generative pattern of practice that is underpinned by psychodynamic processes where past and actual stimulus–rest interactions facilitate deep, sensory engagement with narrative material.

Julia Prendergast is a Senior lecturer in Writing and Literature at Swinburne University, Melbourne. Julia's novel, *The Earth Does Not Get Fat* was published in 2018 (UWA Publishing: Australia). Julia's short stories feature in the most recent edition of *Australian Short Stories* (Pascoe Publishing). Other stories have been recognised and published: *Lightship Anthology 2* (UK), *Glimmer Train* (US), *TEXT* (AU) Séan Ó Faoláin Competition (IE), *Review of Australian Fiction*. Julia's research focuses practice-led analysis of creative writing methodology, with a particular focus on meta-level processes: including psychoanalytic and neuroscientific approaches. Julia's research has appeared in various publications including: *New Writing* (UK), *TEXT* (AU), *Testimony Witness Authority: The Politics and Poetics of Experience* (UK). Julia is an enthusiastic supporter of interdisciplinary, open and collaborative research practices. Julia is the current Chair of the Australasian Association of Writing Programs (AAWP).

Marsha Berry and Craig Batty

New materialism and fiction: a creative practice methodology and method for research

In this paper, we explore how narrative forms and techniques from creative writing can be applied to both conducting and writing up qualitative research. With a focus on fiction, we examine the potential for bringing research to life through evocative and sensory stories. The experiences of individuals are intersubjective, dynamic, relational and much more than representation, and it is through fiction that these facets can be communicated. Here we describe a bricolage methodology, where methods such as interview, ethnography and Participatory Action Research can be adapted to fit the epistemologies that underpin creative writing and creative practice research. We draw on and expand a model of writing ethnography developed by Humphreys and Watson (2009), whose four-fold framework presupposes that ethnography is an act of writing at a fundamental level and thereby attends to the problematic question of how to write up research. We use illustrative examples to show how interviews, ethnographic field notes and data from action research might be written up using devices more commonly associated with fiction, such as building composite characters, verisimilitude, narrative movement and scene-setting. By demonstrating how research can benefit from fiction, we argue that when careful attention is paid to providing rich and thick description to achieve verisimilitude, a clear sense of what it was like 'to be there' may be evoked by the researcher –and equally, a clear sense of 'what this means to me' may be achieved for end-users of the research.

Marsha Berry is an Associate Professor in the School of Media and Communication RMIT University where she teaches creative practice research methods. She is author of *Creating with Smartphones* (2017) Palgrave MacMillan and is co-editor of two volumes on mobile media. With dozens of articles and book chapters, she has published her research extensively in highly prestigious international journals such as *New Media and Society* and *New Writing* as well as in edited books. She is an ethnographer, writer, and artist whose practice includes filmmaking, participatory art projects, and poetry.

Craig Batty is an award-winning educator, researcher and supervisor in the areas of screenwriting, creative writing and screen production. He is also an expert in creative practice research methodologies. He has published over 70 books, book chapters, journal articles and creative practice research works, as well as many industry articles, book reviews and interviews. He has also guest edited 10 journal special issues. Craig has also worked on a variety of screen projects as a writer and script editor. Professor Craig Batty is currently Head of Discipline, Creative Writing, in the School of Communication, where he oversees teaching and learning, research and engagement.

Rose Lucas

Anxiety and poetry in the time of the pandemic: writing as antidote

Characterised by agitation and excessive apprehension, the mental state of anxiety has a complex history in the psychological literature and has constituted a difficult lived experience for sufferers. More recently, with a global pandemic as a very identifiable external trigger, anxiety – and its psychic proliferations – has become a far more widespread experience for many of us. Poetry, like many forms of art, can function both as a mode of expression for the individual which attempts to make sense of and manage difficult experience and as a mode of communication which recognises commonalities and connection. This paper will make use of the recent *Text* issue, 'The in/completeness of human experience,' to comment on the ways in which poetry as a genre which explicitly 'makes space' for what might remain unarticulateable, might be particularly well suited to reflect and manage the current tides of social and personal anxiety.

Rose Lucas is a Senior Lecturer in Graduate Research at Victoria University. She is widely published in the area of feminist poetics and is also a Melbourne poet. Her first collection, *Even in the Dark* (UWAP 2013), won the Mary Gilmore Award in 2013; her second collection was *Unexpected Clearing* (UWAP 2016). She is currently completing a third collection on the intersections of poetry and the visual.

Seminar Room A: Intersections

Karen Le Rossignol

Digital regional arts park as creative eco-system

The digital storyworld of d-RAP (digital Regional Arts Park) presented in this paper is a playful digital environment that motivates participation within a regional Victorian community of arts practice, creating a virtual space or place that 'can then lead to debate about possibilities, innovation, transformation and change' (Gee, 2010, p. 109). The creative eco-system of this storyworld challenges community disruption and uncertainty through creative storytelling and exhibitions of artists, encouraging resilience and connection to community. Creative artists may complete digital residencies, exhibit in a digital gallery or develop creative projects around issues of environment and sustainability for social creative advocacy. The process is both inward-looking (supporting emerging artists in a community of practice) and outward-looking (developing networks and industry links). The *d-RAP* storyworld is an imaginative and immersive creative eco-system enabling physical, economic, emotional and social engagement in an arts community of practice, with translocal, regional and global reach.

Karen Le Rossignol is a Senior Lecturer in creative writing, editing/publishing and freelancing skills in the School of Communication and Creative Arts at Melbourne's Deakin University. She has extensive experience in developing industry-oriented curriculum and educational digital storyworld resources, for which she has received university and national awards. Her applied research covers diverse forms of digital storytelling and personal essay/memoir projects.

Alberta Natasia Adji

Alternating narration and communal mode in unnatural feminist narrative

This article focuses on exploring the conventions that I am applying to my work-in-progress novel, *The Longing*, which is an autobiographical novel set in Surabaya, East Java, Indonesia. The article concentrates on the linear narrative strand of the novel, which encompasses the three intergenerational lives, told from the simultaneous third-person points of view of three Chinese-Indonesian women. Through using scholarly works written by Ellen Peel, Susan Sniader Lanser, and Brian Richardson, I will analyse my own unnatural techniques, such as the narratorial omniscience of the third-person point of view, communal mode and authorial decision within the context of postmodern texts. In keeping with this mannerism, I am conveying the conventions of narrative as being firmly connected to the thematic materials in the novel and the elements of the unnatural feminist narratology that exist in the Indonesian context, which is essential to the narrative.

Alberta Natasia Adji is currently a PhD candidate at Edith Cowan University, Australia. She has published two novels, *Youth Adagio* (2013) and *Dante: The Faery and the Wizard* (2014), a short story in *Meniscus* and a piece of flash fiction in *TEXT Special Issue 58*. Her research focuses on creative writing studies.

Kate Douglas

Carousello

This paper presents an excerpt and critical reflections from a piece of travel writing I am currently working on titled 'Carousel'. I am a novice travel writer. The genre fuses my curiosities as a life writing scholar who works on narratives of childhood, and my need to reflect on my own childhood marginality from the vantage point of maturity and relative privilege. Writing this story now seems, paradoxically, much less and even more important than it did when I began writing it. 'Carousel' recounts an afternoon spent in Florence's iconic Piazza de la Republica. This was two years before the world changed irreparably. We'd already begun thinking more self-consciously about travel, a consequence of our deep carbon footprints; COVID-19 made conversations about travel powerfully urgent. Drawing on the symbol of the Carousel, its false promise of never-ending youthful adventures, I explore how this moment urged me to address an acute feeling of innocence, even imposture, during my forties as I travelled Italy with my family. This story is my attempt to unpack my complex relationship with European travel and migration. The story begins in the 1980s. The conclusion remains unwritten.

Kate Douglas is a Professor in the College of Humanities, Arts and Social Sciences at Flinders University. She is the author of *Contesting Childhood: Autobiography, Trauma and Memory* (Rutgers, 2010) and the co-author of *Life Narratives and Youth Culture: Representation, Agency and Participation* (Palgrave, 2016; with Anna Poletti). She is the co-editor (with Ashley Barnwell) of *Research Methodologies for Auto/Biography Studies* (Routledge 2018); (with Laurie McNeill) of *Teaching Lives: Contemporary Pedagogies of Life Narratives* (Routledge 2017), (with Kylie Cardell) of *Trauma Tales: Auto/biographies of Childhood and Youth* (Routledge 2014) and (with Gillian Whitlock) *Trauma Texts* (Routledge, 2009). Kate is the Head of the Steering committee for the International Auto/Biography Association's Asia-Pacific chapter. Her creative work has been published in *TEXT* and *Kill Your Darlings*.

Seminar Room B: Un/common Ground

Eugen Bacon

The State of Black Speculative Fiction

As speculative fiction authors are increasingly curious and experimental in a competitive publishing industry, crossing genres to subvert the reader's expectations, writers of colour are ever more claiming their right to tell their own stories in invented worlds with characters they can identify with. This new brand of writing is taking form in small press publishing afrofuturistic dystopias, myths and epics delivered to a growing readership that is open-minded and inquisitive. But, until black speculative fiction is normalised, there's still a long way to go.

Eugen Bacon is African Australian, a computer scientist mentally re-engineered into creative writing. She's the author of *Claiming T-Mo* (Meerkat Press) and *Writing Speculative Fiction* (Macmillan). Her work has won, been shortlisted, longlisted or commended in national and international awards, including the Bridport Prize, Copyright Agency Prize, Ron Hubbard's Writers of the Future Award, Australian Shadows Awards, Ditmar Awards and Nommo Award for Speculative Fiction by Africans. Her creative work has appeared in literary and speculative fiction publications worldwide, and 2020 sees the release of: *Her Bitch Dress* (Ginninderra Press), *It's Folking Political* (Ginninderra Press), *The Road to Woop Woop & Other Stories* (Meerkat Press), *Hadithi* (Luna Press Publishing), *Black Moon* (IFWG) and *Inside the Dreaming* (Newcon Press).

Dugald Williamson

Poetry on common ground

In a tribute to Les Murray, Clive James affirmed that poetry has a 'crucial' purpose. He saw Murray's work as giving 'his nation's prose a measure: a measure of precision, of lexical agility, and of true inclusiveness'. Between a poet's voice and a 'nation's prose', James found not opposition but interaction. In this regard, he touched on the concern that the present conference takes up, with what must writers 'write for now'. The present paper considers the issue of creating common ground, sometimes in the face of rising tides of divisive opinion. It does so from a rhetorical perspective, exploring the use of artistic proofs – ethical, emotional, logical – in instances of poetic and other writing practices. Examples include work by the historian Inga Clendinnen on the importance of story, and by Marcia Langton on the recognition of Indigenous Australians. The analysis suggests affinities between creative and disciplinary dispositions of writing and understanding that don't always meet the eye.

Dugald Williamson is Professor in Media and Communications at the University of New England, Armidale NSW. His research, publications and teaching interests include rhetoric, professional and creative writing, screen documentary, and the creative industries. He has published poetry in journals including 'Australian Poetry Journal', 'Meanjin', 'Southerly' and 'Text'. The present paper relates to an interdisciplinary project on poetry and poetics.

Tess Scholfield-Peters

Letters from ghosts: bedroom approaches to epistolary archives and iso field work

Covid-19 affected us all; its impact on me – the cancellation of a field trip to Berlin. I was supposed to leave on March 20: a week later we were in lockdown. I weathered this blow to my research better than I anticipated, mainly because of the trove of letters written by my characters, sitting in black ring-binders on the bookshelf next to my desk.

The ghosts of my great-grandparents are here in my bedroom.

In this paper, I share my experience with field work in isolation: wandering down Google Earth-rendered streets; visiting online archives and museums; receiving articles from books in Berlin via WhatsApp image.

This virtual field work is informed by the very real documentary primary source material I have at my fingertips. From Berlin in 1938 to Sydney in 2020, I examine the significance of letters and archival images in shaping character and scene, in lieu of undertaking field work in Germany.

This year has demanded a perspectival change: how do we write place when we cannot physically experience it? I offer my insights into how I have become acquainted to the ghosts in my bedroom, by 'virtually' visiting their origin place, Berlin, and by immersing myself in their actual words, typewritten, faded and alive, here with me.

Tess Scholfield-Peters is a Sydney-based writer currently undertaking the Doctorate of Creative Arts at the University of Technology Sydney. Her research is focused on third generation Holocaust representations, family history, trauma writing and hybrid literature. Her doctoral project is the conception of a documentary fiction book manuscript based on the wartime experience of her grandfather and great-grandparents. Tess's writing appears in *The Conversation*, *Cinder Journal*, *Ethical Space Journal* and *Southerly*, and in 2020 Tess was the recipient of the International Association of Literary Journalism Studies (IALJS) Norman H. Sims Prize for Best Student Research Paper for her essay: *I can hear them; I can see them: the power of the epistolary 'virtual presence' in long-form narrative.*

Seminar Room C: Writing the Anthropocene

Simon-Peter Telford and Amelia Walker

Interrogating terms: existentialism and the anthropocene – a candidate-supervisor conversation.

A candidate-supervisor conversation. Our presentation takes the form of a conversation between PhD candidate and supervisor engaged in the development of a proposal for a creative writing research project exploring questions of agency and responsibility in an age of precarity. Through the collaborative methodology of duoethnography, we critically consider how existentialist philosophy might be remade for an era often dubbed the anthropocene. This entails critiquing and questioning “existentialism” and “the anthropocene”, among other related terminologies and concepts. It also entails consideration of alternative approaches. Through discussion of ideas from Bruno Latour, Donna Haraway and Clint Jones, among others, we consider how the rising tide(s) of environmental and/as socio-political crises may precipitate revival of the existentialist novel as a literary genre through which to explore problems of philosophy, ethicality and more. We also discuss how this genre can be remade to suit the problems of a changed, fast-changing world.

Simon-Peter Telford is a writer and current PhD candidate with the University of South Australia. His research focuses on philosophical fiction and the Anthropocene. He is also a co-editor for reviews at TEXT Journal.

Amelia Walker lectures in creative writing at the University of South Australia. She has published 4 collections of poetry and three educational books on teaching poetry in schools. From 2017–2019 she served as secretary on the executive board of the AAWP, and from 2018–2020 she was co-editor of reviews for TEXT journal.

Eliza Henry-Jones

How does human trauma find form in the landscape?

My thesis explores the intersection of trauma and environment, with the creative component set across Victoria, Australia and the Orkney Islands off the coast of Scotland. The work draws heavily on accounts of the 17th century witch trials in Orkney as well as contemporary climate change events occurring across Australia and Scotland. The creative work also draws heavily on ideas of the ocean –from folklore and marine animals, to how the ocean both sustains and threatens communities, and both isolates and connects them. Critically, I am interested in how historic sites of trauma find form in the environment and through more-than-human bodies. This paper seeks to examine the question –how do we represent this intersection in fiction?

Eliza Henry-Jones is a PhD candidate in creative writing at Deakin University and the author of four novels with Harper Collins Australia. Her novels have been listed for the Queensland Literary Awards, ABIA Awards, Indie Awards, CBCA Awards, NSW Premier’s Literary Awards and Readings Prize for New Australian Fiction. She is the recipient of a Varuna residential fellowship, a Tyrone Guthrie Fellowship, an Australia Council Grant for New Work and was a Young Writer-in-Residence at the Katharine Susannah Prichard Writers Centre. Her background is in psychology and grief, loss and trauma counselling.

Michael Leach

Concrete verse in the age of climate change and coronavirus

Concrete verse lies on a spectrum between visual art and poetry, offering a means of multimodal communication within the one artform. From Ancient Greek pieces like Simmias of Rhodes’ *Wings* through to the 20th-century waves of concrete poetry and all manner of contemporary manifestations, concrete poems have long been made and shared alongside oral, formal, and free verse poetry. In our increasingly technological society where attention spans are growing shorter and shorter, concrete poetry has the capacity to capture attention and convey meaning through negative space, shapes, and words. During this presentation, I will describe concrete poetry in historical and contemporary contexts with a range of examples. I will then share a selection of my scientific and political concrete poems addressing two major threats to Earth and its inhabitants: climate change and COVID-19. Specific topics I will cover include epidemiological curves and the effects of global warming on koalas and Adélie penguins.

Michael J. Leach is a poet, statistician, and epidemiologist with an interest in concrete poetry. He works as a Senior Lecturer (Education and Research) at Monash University School of Rural Health. As part of his role at Monash University, Michael teaches poetry writing to medical students to encourage reflection, empathy, and wellbeing. Michael’s poems have appeared in *Meniscus Literary Journal*, *Rabbit*, *Cordite Poetry Review*, *Plumwood Mountain*, the *Medical Journal of Australia*, *Medical Humanities*, *The Mathematical Intelligencer*, *GRAVITON*, the *Antarctic Poetry Exhibition*, and elsewhere. His poems have also been anthologised in *Still You: Poems of Illness and Healing* (Wolf Ridge Press, 2020), *One Surviving Poem: Forty-Two Poets Select the Poem they Most Want to Survive* (In Case of Emergency Press, 2019), and *No News: 90 Poets Reflect on a Unique BBC Newscast* (Recent Work Press, 2020). Michael’s debut poetry collection is the health- and science-themed chapbook *Chronicity* (Melbourne Poets Union, 2020). He lives in his hometown of Bendigo, Victoria.

Seminar Room D: Re-imagining

Vihanga Perera

Centering the climate discussion in the literature classroom: a Sri Lankan experience

The presentation proposes the need to re-visit authors that are in use in curricula with the view of re-centering discussions and representations related to climate, nature, and organic living: which, in spite of their integral presence, have been marginalized in favour of academic preference for discussions on politics, nationalism, gender, etc. The discussion focuses on three writers of Sri Lankan heritage: James Goonewardena, Michael Ondaatje and Visakesa Chandrasekaram, in whose (selected) writing alternative life orders closer to nature, and of men and women in harmony with nature and their roots are proposed: impressions which – in Goonewardena's *A Quiet Place* (1968) and *The Call of the Kirala* (1972), Ondaatje's *Anil's Ghost* (2000), and Chandrasekaram's *The King and the Assassin* (2014) – have often been undermined as romantic renditions of rural life; or, as exotica. The presentation proposes a radical revision where the discussions of nature and climate by these writers are re-centered in the academic classroom.

Vihanga Perera is a Doctoral Student in Creative Writing at the Australian National University, who is working on a memory-driven novel set against the backdrop of Sri Lanka's Marxist insurrection of 1987–90. His other research interests include Sri Lankan and South Asian Writing and Literature of Conflict.

Soudhamini

Scholarship as Passage in Intercultural High Seas

Sailing the Indo-Pacific trade route I find myself 'at land'¹ in a peculiarly liminal space as an International doctoral student from India, that too a mature one, already deeply ingrained in Indian onto-epistemologies. Meanwhile the territory I have arrived at and will continue to arrive at through my 3 years, is itself diverse and labyrinthine. An ancient cosmology is already in negotiation with its more recent guests, in the best traditions of what Derrida² calls hospitality, both conditional and unconditional. These guests are themselves my hosts, lending a certain precision to my presence here. This paper looks at how my scholarship thrives rather than runs aground, in this tidal maelstrom where three knowledge streams – Indian, Australian First Nation and European Australian – intermingle and how creative practice reconciles them far more elegantly than theory.

¹ Deren, Maya (1944) *At Land*, 15 min.

² Derrida, Jacques (2000) *Of Hospitality: Anne Dufourmantelle Invites Jacques Derrida to Respond*, Transl. R. Bowlby, Stanford University Press, Stanford, CA.

Soudhamini is a filmmaker from India currently doing a practice based PhD on narrative VR at Deakin University's School of Communication and Creative Arts.

Stefanie Johnstone

Altered forms: The Hunger Games trilogy in four parts

The trilogy form has been a consistent feature in recent Hollywood adaptations and in the publishing industry, especially in YA dystopian trilogies. Suzanne Collins' *The Hunger Games Trilogy* and the film adaptations, offers an interesting vantage point to explore the fundamental nature of the trilogy form. This presentation will draw on the research of my PhD thesis and uses *The Hunger Games* to investigate what the change in the number of texts means to the trilogy and what kinds of stories is a trilogy used to tell? It will briefly consider other screen-writing practices of splitting one source text, such as *Harry Potter and the Deathly Hallows Part 1 and 2*, *Twilight Saga: Breaking Dawn Part 1 and 2*, and the orphaned *Divergent: Allegiant Part 1*. As a counterpoint to expanding a trilogy in the adaptation, David Peace's *Red Riding Quartet* (1999–2002) was adapted into three films. Breaking the lines of the form offers an opportunity to explore the connection and disconnection of the number three with the trilogy form.

Stefanie Johnstone is a PhD Candidate at University of Technology Sydney. Her creative practice research focuses on the trilogy form and traditional storytelling structures. Her research is interdisciplinary drawing on novel, film and drama studies. She has an MA (Writing) from Swinburne University.

Seminar Room A: Techniques of the Imagination

Grant Caldwell

Haiku and 'country': an immersive connection

This paper will address my increasing awareness of the apparent connection between my writing of haiku and the need for immersion in its practice, and the connection to the Aboriginal attitude to 'country' as I understand it. I will discuss here the broader connection with—and the rising recognition of—the value of traditional Aboriginal land management in this perilous time of climate change. I will talk about the need for immersion in my writing of haiku as a vehicle for connection to and understanding of the environment, both natural and human, as a third-generation British immigrant. I will also read a short collection of haiku as part of the paper

Grant Caldwell is a Senior Lecturer in the Creative Writing program at the University of Melbourne. His research interests are: the writing of poetry and fiction, the psychology of composition, the history and writing of haiku, and concrete poetry. Dr Caldwell has published 12 books, eleven major creative works (poetry, novels, short fiction), and one critical monograph. His poetry has been widely published in Australia since the early seventies, as well as in Canada, China, Colombia, Germany, India, Ireland, Italy, Japan, New Zealand and U.S.A. His work has been translated into Arabic, Bengali, Chinese, Japanese, and Spanish.

Jinendra Jain

See like a child; think like an adult: creating space between perception and thought

In a world which celebrates the individual, where awareness is contaminated by the ceaseless pre-occupations of the self, writers must explore another way of seeing – that of a child. Only when we see things as they are, can we begin to think about how things should be. Any vision for the future must flow from a clear view of the present. The proposed paper will borrow from Creative Non-Fiction techniques to explore:

- moments of undifferentiated awareness, when in nature or with my daughters, before self-consciousness slithered in;
- the self and such moments in neurological science (Rafael Malach et al.), literature (Peter Matthiessen, Annie Dillard, ...), psychology (Daniel Kahneman, Mihaly Csikszentmihalyi), and secular Buddhism;
- how a child relates to time and sees the world; and
- the possibility of recovering lost innocence.

Hurling towards fifty in 2020, though blessed with a loving family and an almost twenty-five-year-long (and counting) career in banking, **Jinendra Jain** hungered for more – to see the world less self-consciously, to find understanding and equanimity in literature and writing – starting a part-time MA in Creative Writing in January this year at Lasalle College of the Arts Singapore, a degree conferred by Goldsmiths, University of London. He has worked in various trading and risk management roles for almost twenty-five years in Bombay, Hong Kong and Singapore, after graduating from the Indian Institute of Technology – Kanpur and the Indian Institute of Management – Calcutta.

Seminar Room B: Approaches to Research

Liu Weidong

The rising tides: creative writing research in China 2009-2019

With more creative writing programs established in colleges, creative writing research has developed for more than ten years in China since 2009. Influenced by the development of creative writing in English-speaking countries, China's creative writing research began to quickly produce new theories for the creative writing discipline to obtain an independent academic identity in universities. Research on creative writing in China is quite diverse. The major strands of creative writing studies in China include the history of creative writing institution and instruction, pedagogics, social practice, and creative research. Among them, the research on the legitimacy of creative writing as an academic discipline and the construction of Chinese creative writing theory has become the frontier issue. At present, how to integrate traditional Chinese writing theories and conduct a conversation with overseas creative writing researchers and organizations has become an important issue to promote the development of creative writing research in China.

Weidong Liu is a writer, researcher, and editor who is now the executive editor of Chinese Creative Writing (Published annually), an editor of the Centre for Cultural and Creative Publishing at Shanghai University, and a member of AAWP, CWSO, NAWA, and ICLA. He has published five books and has edited more than 50 anthologies. He started his creative writing research in 2009 and obtained his Masters degree in

creative writing from Shanghai University in 2016. Currently a doctoral candidate at Southwest Jiaotong University, he is majoring in comparative literature and world literature, focusing on creative writing and German expressionist literature. His first paper on Creative Writing research was published in 2010, and more recently, he published *The Fundamental Theories in Creative Writing* (2019, Shanghai University Press).

Jeri Kroll

Case study method in a Doctor of Creative Arts: challenges and possibilities in multidisciplinary and multigenre research

In creative research, practitioners frequently choose to structure a project around case studies. These exemplary texts can be sourced from one or more genres. I discuss the benefits and drawbacks of choosing different genres, particularly in the context of multidisciplinary research, and revisit the concept of 'bricolage' as a process. My Doctor of Creative Arts Project, 'The Horse-Human Bond: Healing Metaphors and Victims of Domestic Violence and Sexual Abuse,' examines nonfiction and fiction. I also make use of empirical and qualitative social science research on equines and humans in therapeutic environments by focusing on metaphors that speak to how humans and animals adapt to each other, interacting on physical, psychological, emotional and spiritual levels. My project discovers a common metaphorical language between that literature and my case studies that not only provides an evidentiary basis for my novel's language, but also suggests that narrative point of view is as critical as genre. I suggest that drawing on multiple disciplines and genres can open new perspectives, leading to insights that enrich both critical and creative work.

Jeri Kroll is Emeritus Professor of English and Creative Writing at Flinders University, South Australia, Adjunct Professor Creative Arts at Central Queensland University and an award-winning writer for adults and young people. Recent books are *Workshopping the Heart: New and Selected Poems* and a verse novel, *Vanishing Point*, shortlisted for the Queensland Literary Awards. *Creative Writing: Drafting, Revising and Editing*, co-edited with Graeme Harper, was published in August 2020 by Palgrave (Red Globe Press). *Research Methods in Creative Writing* and 'Old and New, Tried and Untried': Creativity and Research in the 21st Century University are recent critical books. She is a Doctor of Creative Arts candidate at the University of Wollongong.

Elizabeth Ellison, Craig Batty Donna Lee Brien

Sink, swim, save, survive: the experience of being a doctoral supervisor

The tide is high: universities are increasingly focussed on the accountability, standardisation, professionalisation, completion rates and graduate outcomes of doctoral degrees. As such, the supervision of doctorates has become a burgeoning field of research inquiry, including in creative writing. While research has explored supervisory practices from a variety of perspectives –including quantitative investigations of variables affecting completion time, supervisor management styles, and student and supervisor conceptions of supervision –the more emotional and intrapersonal aspects of supervision have attracted less investigation. This issue becomes even more pressing when considering three key themes frequently found in the literature: lack of adequate training for supervisors, supervisors largely supervising in response to their own experience as a student, and factors unique to the creative arts. To meet this storm, this presentation offers findings of an ongoing research project into the human dimensions of doctoral supervision. It draws on existing literature and empirical data to reflect on the complex yet often rewarding challenge of being a supervisor, particularly in a field such as creative writing. Not a role for the faint hearted, how can doctoral supervisors surf, and even crest, the waves of what can often seem like uncharted waters?

These presenters are the co-editors of the book *The Doctoral Experience: Student Stories from the Creative Arts and Humanities* (Brien, Batty, Ellison & Owens, Palgrave 2019).

Elizabeth (Liz) Ellison is Associate Professor of Creative Industries at Central Queensland University. She currently teaches and researches in the postgraduate space, and is the Academic Coordinator of the Creative Arts Research Training Academy (CARTA). With research interests in regional arts and evaluation, and cultural representations of Australian beaches, her latest book is *Writing the Australian Beach* (2020).

Craig Batty is Head of Creative Writing at the University of Technology Sydney. He is the author, co-author and editor of 12 books, including *Writing for the Screen: Creative and Critical Approaches* (2nd ed.) (2019), *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018) and *Screenwriters and Screenwriting: Putting Practice into Context* (2014). In 2016, Professor Batty won an AAUT Citation award for PhD supervision.

Donna Lee Brien is Adjunct Professor of Creative Industries at Central Queensland University. She is the author, co-author and editor of 23 books, including *The Shadow Side of Nursing: Paradox, Image and Identity* (2020), *Publishing and Culture* (2019), *Offshoot: Contemporary Lifewriting Methodologies and Practice in Australasia* (2018).

Seminar Room C: Creative Presentations

Amelia Heffernan

Urban magic: breaking down the borders between worlds

Urban Magic is a novel that imagines a world post-wainscot (secret magical societies hidden in our normal world), where the barriers between the fantasy and the normal have been dissolved. The backdrop for this story is an imagined futuristic Sydney, Australia, where magic has merged with the normal and created a new culture, though it is far from a utopia. My discussion includes a reading of an excerpt of my novel. After this I discuss the complexities of approaching this story from a postcolonial view, including my own limitations as a white Australian, and portraying a realistic picture of what the merging of these two cultures would look like.

Amelia Heffernan is a writer and a PHD candidate in Creative Writing at Flinders University. She holds a BA (Honours) and her research interests include urban fantasy, postcolonialism, and stories that break down the barriers between worlds, metaphorically and literally.

Aidan Coleman

Reading from Mount Sumptuous

The poetry collection *Mount Sumptuous* (Wakefield Press, 2020) arose from my desire to write what I define as an 'omnivorous lyric' – a poem in which a wide range of non-experiential knowledge is integrated convincingly. Whether the poems succeed or fail in this, I will read some and talk about them.

Aidan Coleman's first two collections of poetry, *Avenues & Runways* and *Asymmetry*, both published by Brandl & Schlesinger, were short-listed for the NSW Premier's Kenneth Slessor Award, the John Bray Poetry Award and the WA Premier's Book Awards. *Mount Sumptuous*, his third book of poems, was published this year by Wakefield Press. Aidan is an Early Career Researcher at The University of Adelaide's JM Coetzee Centre for Creative Practice. He reviews regularly and is writing a biography of John Forbes.

Anthony Lawrence

Undertow

A reading of new lyrical poems from the manuscripts 'Undertow' (a miscellany) and 'Ken,' a book of poems narrated by, and with commentary on, the famous Matel doll and partner of Barbie.

Anthony Lawrence is a contemporary Australian poet and novelist and lecturer at Griffith University. He has been the recipient of many arts grants, and fellowships, and has won numerous literary awards for his poetry, including the inaugural Judith Wright Calanthe Award, the Gwen Harwood Memorial Prize, and the Newcastle Poetry Prize (three times). His recent book of poems *Headwaters* (Pitt Street Poetry, 2015), won of the 2017 Prime Minister's Award.

Seminar Room D: Possible Futures

Ellen Vickerman

The inside of between: using chiasmus to structure narratives of liminality

Narrative structures are now widely regarded as prescriptive, either constraining the creative practitioner or privileging particular interpretations of the text. However, rather than being restricting, structures have the potential to be generative and contribute significantly to the meaning-making process. This paper explores how chiasmus — a spatial figure that suspends opposites as simultaneously real and unreal — can articulate liminality, and interrogates how my creative practice experiments with developing new chiasmic structures that sustain the experience of liminality across a longform narrative. Through textual analysis of Jennifer Egan's *A Visit From the Goon Squad* (2010) and Ali Smith's *How to Be Both* (2014), this paper isolates the structural and stylistic techniques that produce innovative forms of chiasmus, demonstrating its narrative effects and relevance in the reading and writing of contemporary fiction. This paper discusses using chiasmus to express the sense of suspension that arises when the world is no longer familiar but not yet unrecognisable, and the subject is caught in stasis-in-motion through the act of crossing between the two. My creative practice applies these methods to represent the rising tides of early climate change and the conflicting urgency and paralysis that characterises awareness of the undulations of history.

Ellen Vickerman is a Master of Philosophy candidate at QUT, currently undertaking practice-led research into chiasmus, narrative structure, and liminality. Through her project, she advocates for reintroducing chiasmus to contemporary literary studies and postmodern writing practices as a generative tool. Her creative work uses structural experimentation to evoke the lived experience of early climate change and techniques for positioning a suspended present moment against the larger mechanisms of individual and ecological history. Vickerman's short stories have won the SLQ Young Writers Award, the Newcastle Award, the Sydney Writers' Room Prize, and the QUT Allen & Unwin

Undergraduate Writing Prize, among others, and she has been shortlisted for the Monash Undergraduate Creative Writing Prize and the EJ Brady competition. Her writing has been published in Griffith Review and several anthologies. She is currently working on a short story collection that seeks to imagine and disrupt the perceived relationship between the extant and the extinct.

Chloe Cannell, Toni Fay Walsh, Simon-Peter Telford, Heather McGinn, Morgan Chilvers, Jennifer Ngo, Aden Burg, Lyndal Hordacre Kobayashi & Amelia Walker
Queer(y)ing mermaids, selkies, sirens and sea-beings: a collaborative poetic inquiry

Our presentation shares and discusses excerpts of poetry and prose from workshops in which we wrote to queer ocean-related literary tropes and mythologies. Our aim was to consider connections between queer struggles and environmental issues including climate change, rising ocean levels, water pollution, and more. As a heterogenous collective of queer-identifying writers and queer allies, we pose that contemporary symbolic and actual violences against beyond-human beings and the environment are connected with those of heteronormativity, binary gender, patriarchy, repronormativity, neoliberalism, and more. Applying creative-critical strategies, our project queerly re-sees and re-claims classic tales and figures, thereby calling attention to neoliberal ideologies that harm beyond-human and human beings, as well as the earth. We thus enact queer-feminist problematisation of these ideologies, articulating the radical imagining of kinder, more sustainable ways of being.

Amelia Walker lectures in creative writing at the University of South Australia. She has published 4 collections of poetry and three educational books on teaching poetry in schools. From 2017–2019 she served as secretary on the executive board of the AAWP, and from 2018–2020 she was co-editor of reviews for TEXT journal.

Simon-Peter Telford is a writer and current PhD candidate with the University of South Australia. His research focuses on philosophical fiction and the Anthropocene. He is also a co-editor for reviews at TEXT Journal.

Heather Briony McGinn is a second-year PhD candidate with a research focus on Beat Studies and feminist literary criticism. In the first year of her postgraduate research she developed l'écriture kinesthésique, a corporeal-based creative writing methodology.

Aden Burg is currently an honours student at the University of South Australia and his thesis is based around understanding Mary Shelley's Frankenstein through the importance of kindness. Prior to undertaking his honours, Aden completed a bachelor of arts in creative writing with a minor in history and cultural studies. He enjoys creative writing as both a hobby and a form of work, Aden has had one short story published in the 2018 edition of the University of South Australia's annual creative writing publication: Piping Shrike. Currently, Aden lives in Forest Range in the Adelaide Hills. He enjoys reading, playing video games and board games like Chess and Shogi and watching Japanese animation in his free time.

Lyndal Hordacre Kobayashi has studied at the National Academy of Fine Arts in Vienna, Austria and completed her Diploma of Fine Arts at the National Art Academy in Oslo, Norway. She has lived in Kyoto, Japan where she worked and exhibited for several years before returning to Australia in 1999. Lyndal's interest in the creative arts, language and culture resulted in a scholarship and successful completion of her Master of Philosophy (Linguistics) at the University of Adelaide in 2018. She has continued her academic career and been awarded a scholarship for further research in Linguistics as a PhD candidate at the University of South Australia. Her research hopes to demonstrate the potential of using visual arts-based experiential processes in exploring English-speaking monolingual Australians' lived experiences with language/s. Lyndal lives in Nairne, enjoys the sunrises and sunsets of rural South Australia, is a mother of three and carer for her daughter with Down Syndrome, plays violin and works as a Transpersonal Art Therapist.

Chloe Cannell is a writer and PhD candidate at the University of South Australia. Her research interests include young adult literature, diversity in storytelling and queer writing. From 2018 to 2020 she worked on the organising committee for the South Australian Gender, Sex and Sexualities Postgraduate and ECR Conference. Her research writing has been published in *Writing From Below*.

Toni Fay Walsh is a PhD candidate with UniSA Justice and Society. Both her creative and critical work explores the interconnectedness between materiality and meaning, and the role of language and narrative in mediating experiences. With a particular interest in multimodal printed literature, her thesis analyses graphic memoirs about grief and loss in considering how experiences of the ineffable may be expressed

Morgan Chilvers is currently an Honours student doing a creative artefact/ exegesis at UniSa.

Jennifer Ngo is a student at the University of South Australia, currently completing her honours in English and Creative Writing. Her honours research examines issues of inclusivity and representation within the Young Adult fantasy genre.

Heather Briony McGinn

Fractured futures, distant visions: reckoning with a dis-connective creative writing process

Facing an uncertain future and viewing the world through a kaleidoscopic lens, creative writing is both research practice and survival technique for Heather Briony McGinn. Reflecting on the rhizomatic tendencies inherent in the process of poetry composition, this paper will discuss the researcher's own experience with being diagnosed with ADHD in September 2019. Negotiating the nexus between a neurotypical performativity and a neurodivergent authenticity elicits and embraces delirium, madness, sensation, and dreams, which leads to omni-directional shifts in the researcher's writing style. Genres are bent, rebelled against, mashed-up in bricolage and pressganged into Beat poetry cut-ups with the researcher's emergent methodology: l'écriture kinesthésique. Examples of the researcher's creative writing will be shared alongside this discussion to demonstrate how coming to terms with her recently recognised neurodiversity has informed and continues to shape her creative writing and research practice.

Heather Briony McGinn is a second-year PhD candidate at USA with a research focus on Beat Studies and feminist literary criticism. In the first year of her postgraduate research she developed l'écriture kinesthésique, a corporeal-based creative writing methodology.

Seminar Room A: Encroachments

Deborah Wardle

Subterranean Encroachments

This paper considers how fiction writers might encroach subterranean realms to meet the rising tide of saltwater incursions. Examining the untold stories of beneath the surface water encroachments, the paper explores the creative writing methodologies and strategies that blend post-human imaginaries with the politics of Australian water cultures. Drawing from Val Plumwood's 'shadow places', the paper applies the notion of 'shadow waters' (McLean et al 2018) to creative writing strategies. "Storying" the vulnerabilities and potencies of groundwater's tidal movements means linking ancient pasts with perilous futures through momentary presents. Alexis Wright refers to such processes as 'epical storytelling', acknowledging the long tradition of Indigenous story lines. This paper examines the deep time connections of water and story.

Deborah Wardle teaches Literature and Creative Writing at RMIT and University of Melbourne. Her PhD thesis explores the ways climate fiction "stories" inanimate entities, particularly groundwater. *Why We Cry* is Deborah's debut climate fiction manuscript. Deborah has fiction and non-fiction published by leading Australian journals. She has peer-reviewed articles in Australian and international journals including *Meniscus*, *Mosaic*, *Fusion*, and *Animal Studies Journal*. Her short story, 'Love Letters' was shortlisted for the Josephine Ulrick Prize in 2016 and revised for shortlisting in the Peter Carey Short Story Prize. She relishes her 'long apprenticeship' in the art of writing stories that reflect human and non-human responses to global warming.

Patrick Allington

Writing hope and hopelessness

My novel *Rise & Shine* (Scribe, June 2020 release) imagines a world of the near(ish) future. Humanity is reduced to two city-states worth of people. People cannot eat or drink. They survive – prosper, almost – on compassion, empathy, tenderness. Literally. But 30 or so years or so into this grand, desperate experiment, not everyone is doing well. In this paper, I explore the emotional state that caused me to write *Rise & Shine*: a mix of hope and hopelessness. This mix exists inside my head but, in my view, it exists in the ways we carry on day-by-day, dealing with and ignoring global warming, viruses, everyday mortality, shopping malls, and so on. This exegetical paper discusses my attempt to make sense of hope and hopelessness in the daily lives of characters and in the very way the leaders of the new world have found a way for humanity's survival.

Patrick Allington is a former Commissioning Editor for the University of Adelaide Press, and co-edited *Griffith Review 55* ('State of Hope', on South Australia). Patrick has taught Politics, Communications, Publishing and Editing, and Creative Writing, most recently at Flinders University. His novels are *Rise & Shine* (Scribe, June 2020) and *Figurehead* (Black Inc., 2009). His short fiction, essays and criticism have appeared widely.

Sarah Giles

A Lot Like Joy: capturing women's individual and collective experiences of isolation through the short story cycle

This presentation focuses my short story cycle, *A Lot Like Joy*: a fractured narrative in multiple first-person perspectives. The cycle includes three stories, exploring three women's differing experiences of isolation caused by trauma including sexual violence, emotional neglect, and difficult experiences of motherhood. I take an interest in the thinking of Philip Heldrich who identifies similarities in composition between cubist paintings and short story cycles. This approach assisted me in my creative problem solving throughout the development of *A Lot Like Joy*. In particular Heldrich's ideas about metonymy, described as the 'touching' of textual elements, enabled me to reframe my understanding of the disparate parts of my fractured narrative. It allowed me to see the evolving narrative as a composite picture: a shared pattern of experience, rather than a pattern of disjuncture. This presentation includes a reading of *A Lot Like Joy* and an analysis of the theoretical ideas that assisted me in furthering my developing manuscript.

Sarah Giles is a writer and Integrated PhD student at Swinburne University, currently undertaking a Masters of Research. Her writing appears in *TEXT*, *The Victorian Writer*, *Lip Magazine*, *Underground Writers* and *Melbourne Noir Cards*. Her short story cycle, *A Lot Like Joy*, and exegesis explore women's experiences of isolation caused by trauma. Her interests are fractured narratives, women's relationships, Joy Hester, intersectional feminist perspectives and realist fiction.

Seminar Room B: Poetry Panel

Emilie Collyer, Stuart Cooke and Jessica Wilkinson

New limit points in contemporary poetics: criticism, documentary, ecology

Contemporary poetry has outgrown the lyric. Rapidly changing, globalising landscapes require flexible, communal and rigorous methods of composition in response. New kinds of agency are required, and new kinds of looking. Accordingly, this panel will investigate 3 separate though related domains in which contemporary poetry is brought into contention with a larger world. Emilie Collyer will examine poetry as a method for critically engaging with creative works (such as plays), Jessica Wilkinson will explore how poetry might unsettle and expand our conceptions of documentary writing, and Stuart Cooke will outline some of the ways in which poetry might be a site for encounter with, or even a translation of, more-than-human voices.

Emilie Collyer lives in Melbourne's west, on Wurundjeri land, where she writes poetry, plays and prose. Her work mines the intersection of the personal, the existential and the socio-political and she is interested in bringing different forms into conversation with each other. Her writing has most recently been published in Rabbit, TEXT, Imagined Theatres, Australian Poetry Journal, Plumwood Mountain, Cordite, Overland and The Lifted Brow. She is the 2020 recipient of a Varuna Publishing Fellowship with Giramondo Publishing. Recent plays are Contest, Dream Home and The Good Girl which has been produced in New York, Hollywood and Florida. She is currently under commission with Red Stitch Theatre Company. Emilie's plays have won and been nominated for multiple awards including the Queensland Premier's Drama Award, Green Room Awards, George Fairfax, Patrick White and Malcolm Robertson. Emilie also works as a dramaturg and text consultant. She has a Masters in Writing for Performance from VCA and in 2020 is commencing a PhD in creative writing at RMIT with a focus on contemporary feminist poetics.

Stuart Cooke is a poet, translator and scholar. His latest books include the poetry collection *Lyre* (UWAP, 2019) and a translation of Gianni Siccardi's *The Blackbird* (Vagabond, 2018). He is a senior lecturer in creative writing and literary studies at Griffith University.

Jessica Wilkinson has published three verse biographies, *Marionette: A Biography of Miss Marion Davies* (2012), *Suite for Percy Grainger* (2014) and *Music Made Visible: A Biography of George Balanchine* (2019), all with Vagabond Press. Jessica co-edited the anthology *Contemporary Australian Feminist Poetry* (Hunter Publishers, 2016), and she is also the founding editor of *Rabbit: a journal for nonfiction poetry*, which recently released its 31st issue. She is an Associate Professor in Creative Writing at RMIT University, Melbourne.

Seminar Room C: Creative Presentations

Gabrielle Everall and Marina Chessa

The Sirens Who Watch the Rising Tide

Marina Chessa will be reading some poems for under seven minutes that revolve around these thoughts: Under seas that boil and storm, lie creatures that have fed our unconscious dreams. Bombs mutely explode hidden worlds. Do we miss what we never knew? As above an albatross flies for sailors on a ship with nowhere to port. Gabrielle Everall will present a comic prose-poem for under seven minutes called 'The Feminist Tide'. If you believe Trump's conspiracy theory that China invented COVID19 as bio-warfare then maybe the disease was developed by a Communist, feminist woman in China. This angry trickster goddess virus goes straight for the balls.

Marina Chessa (BA English Lit/Creative Writing WAIT/Curtin University, Dip Fine Art Claremont School of Art, Dip Ed UWA/Murdoch-Special Ed, MA Art Therapy), currently works as an Art Therapist in Mental Health in Perth, WA, facilitating writing groups with people with abuse, trauma and mental health issues. Previously, she worked as a Lecturer in the Indigenous Studies School at Edith Cowan University, and for 10 years in Education with the Ministry of Justice. Her interest is in the writing process as creative transformation.

Gabrielle Everall completed her PhD in creative writing at The University of Western Australia where she wrote her second book of poetry, *Les Belles Lettres*. Her first book of poetry is called *Dona Juanita and the love of boys*. She has been published in numerous anthologies including *The Penguin Anthology of Australian Poetry*. She has performed her poetry at the BDO, Overload, NYWF, Emerging Writer's Festival, La Mama Poetica and Putting on an Act. She has also performed at The Bowery Poetry Club in New York and The Edinburgh Fringe Festival. Recently she performed at the Evil Women Conference in Vienna and the Evil Children Conference in Verona, Italy.

Dominic Symes and Bishnupada Ray

Sites and citations: a cross-cultural poetry collaboration

This paper is a reflection on a collection of poems written as part of the India-Australia TEXT Special Issue. The poetic exchange took place between Bishnupada Ray from North Bengal, India and Dominic Symes from Adelaide, Australia over the first dramatic months of 2020. The

poems explore place and displacement, geography and psycho-geography and identify the scars left by colonialism in two very different locations, as both poets express the urgent need for action in response to the climate emergency by highlighting how the suffering inflicted upon the earth is felt acutely by those who inhabit it. By giving an overview of the collaborative creative process, the shared exegesis and the final write-up of the project, this paper looks to shed light on the different approaches of two poets writing across cultures and disciplines to bear witness to a rapidly changing environment.

Dominic Symes lives and writes on Kurna land (Adelaide). He is a recent PhD graduate in Creative Writing at the University of Adelaide where he received the 'Bunday Prize for English Verse' in 2018. His poetry has been published in the Australian Book Review, Australian Poetry Journal, Transnational Literature, and Award Winning Australian Writing. His reviews and criticism have appeared in Cordite Poetry Review, Axon: Creative Explorations and TEXT Journal. He was recently appointed as a Visiting Associate in the Faculty of Arts at the University of Adelaide and will take over as Reviews Editor for TEXT Journal in October 2020.

Bishnupada Ray is an Associate Professor of English at the University of North Bengal, India. His poems have appeared in *Indian Literature*, *New Quest*, *Makata*, *Brown Critique*, *Shabdaguchha*, *A Hudson View Poetry Digest*, *Revival*, *VerbalArt* and some anthologies.

Jondi Keane

The Very Vary (#1-4)

This creative work consists of 4 videos that we recorded in-situ in Venice. The drawings on a blotter pad while it is raining bringing the site, weather, words, and images into a temporary ecology. This set of ephemeral relationships emerge from the guided movement of attention brought into focus by the intersection of creative practice (drawing, video and creative writing). The blotter pad allows me to make a continuous brush drawing using water, which has the appearance of more permanent ink on paper. As the water dries, the drawing fades allowing the video to show the development and variations resulting from the rain marking and drying on the blotter, the brush pulling the connection of interactions with the environment and the passers-by into focus. Word animations will be edited into the video image which speak to, align and coincide with the images as they ebb and fade. The video work is scalable and can be edited onto one file for one screen or projector or edited into different sequences on separate files to be shown on up to 4 screen or projectors) depending on the equipment and space available. The work is also internet ready and could be linked to Vimeo or YouTube and shown on the conference website or virtual gallery.

During the conference it can be viewed via a link on the conference website. It will also be shown in Room G.01 2.12 through the day on Tuesday 17 November.

Jondi Keane is an arts practitioner, critical thinker and Associate Professor at Deakin University (<http://jondikeane.com/>). For over three decades he has exhibited and performed in the USA, UK, Europe and Australia and has published in range of interdisciplinary journals exploring Contemporary Art, Embodied cognition and Experimental architectural environments. His doctorate dissertation on "Art as the practice of embodied cognition" (2007) informs his creative studio practice and his collaboration with artists across a range of art and science disciplines. He has recently convened the second international Body of Knowledge: Art and Embodied Cognition Conference (June 2019: <https://blogs.deakin.edu.au/bok2019/>).

Seminar Room D: Safe Writing Spaces

Carol-Anne Croker

Persephone and Psykhe: power from darkness

The tides that rose in the wake of 2020's crises cast light on what must change to rebalance our ecosystems. As ecosystems, Writing Programs are habitats for diversity, housing 'others' like the bipolar writer. Grounded in experience and reflections on writings, I argue that key strategies to accommodate the subjectivity of the bipolar doctoral writer are to enable a loosening of the bounds of artefact and exegesis; to open multiple reflective journaling spaces to access tacit knowledge and understand wellness/disequilibrium, and to allow an authentic, if idiosyncratic, practice-led journey. Drawing on (but not defined by) autoethnographic impulse, I outline strategies to enable the self and her readers to scrutinise/interrogate the actual physical and mental self through agentive acts of creativity. These acts of empowerment afford insight into what a safe writing space looks like in relation to relational ethics. In doctoral writing programs, the safe place is where the researcher/author/subject does not quarantine experience from data on the research journey, but enables mediations between 'self' and 'data' to understand the 'journey' differently and wrestle power from darkness.

Carol-Anne Croker is a graduate and freelance researcher/writer and Disability Arts advocate and activist. She is a proud member of the Australian Society of Authors, the Media Arts and Entertainment Alliance and is a volunteer with the Victorian Actor's Benevolent Trust. Carol-Anne began her professional theatre career as a 19y.o. in the musical, *Godspell*. In the (almost) fifty years since, she has worked for major theatre companies, on screen for television *The Grundy Organisation* and *Crawford Productions*. As an academic, she taught

professional acting at (now) Federation University, and broadcast as resident performing-arts reviewer on the Sunday Arts Program, ABC Radio Melbourne, before re-skilling in research and Higher Degree studies

Laura Fulton

The immeasurable road home: writing the adoptive identity

In the mid twentieth century, the “legal fiction” of closed adoption saw thousands of infants and toddlers in the US, UK, Australia and elsewhere removed from one home and placed in another, their names changed and their biological family histories suppressed or erased. The silence and stigma surrounding this practice meant that many of these children grew up with little framework or opportunity to process the struggle with identity that arose from their experience. In exploring notions of identity, origin and belonging, Elspeth Probyn suggests that it is possible to return to one’s childhood through writing and reimagine that “event” some other way. This presentation considers how we may use creative writing as a means of performing the adopted person’s pilgrimage to the past – to break the silence and navigate towards that destination where we truly belong – and what may come of that exploration.

Laura Fulton is a writer, teacher and researcher based at RMIT Melbourne. Born in the Mississippi delta region of Arkansas, this fourth-year PhD candidate and naturalised citizen of Australia is currently exploring how the adopted person may address issues of identity, origin and belonging through creative writing experimentation. Her creative and critical work has appeared in publications such as *Swamp Writing*, *TEXT*, *Pendulum Papers* and *Qualitative Inquiry*.

Giulia Mastrantoni

Representing intimate violence: Elva and Stranger’s South of Forgiveness

Non-fictional novel *South of Forgiveness* (2017) offers an innovative representation of intimate violence. While being based on the rape perpetrated at the hands of Stranger when Elva was a teenager, the novel doesn’t present Elva as a powerless victim; indeed, she is portrayed as a strong character, whose words have the capability of shaping the power relations between herself and Stranger. Of key importance is the passage when Stranger apologises to Elva years after the rape, as it emphasises Elva’s ultimate unassailability. This paper considers Tanner’s views on literary representations of intimate violence, and shows how *South of Forgiveness* challenges those ideas in favour of a more balanced representation of intimate violence

Giulia Mastrantoni is currently a PhD student at Monash. Giulia is investigating ways to better represent sexual violence in fiction, nonfiction and creative nonfiction. She is co-editor-in-chief of *Colloquy* and an editor for *Verge* 2020. Her short stories are featured on *SWAMP* and *Litinfinite*.

NOVEMBER 17

TUESDAY DAY 2

Stream 1: 8.00 am – 9.00 am (GMT +10)

Seminar Room A: Uncertainties

Amelia Heffernan

A secret empire: identifying and escaping the colonial ideals of magical wainscots

Little theory has explored the nature of fantasy wainscots; secret magical societies living in the interstices of the normal world, despite their rise in occurrence and their similarities in both appearance and behaviour to colonizing powers, such as the British Empire. This paper identifies and analyses these similarities across multiple fantasy texts including Lev Grossman's *The Magicians*, Cassandra Clare's *The Mortal Instruments*, and Richelle Mead's *Vampire Academy*. It draws on postcolonial theory to interrogate how the wainscot's image is carefully curated, both textually and in the novel's world itself, in a way that emulates those colonizing powers and demeans the culture they seek to create a barrier against. This paper also discusses the implications of writing stories where the boundaries of these two worlds have been removed, along with the importance of the existence of these stories.

Amelia Heffernan is a writer and a PhD candidate in Creative Writing at Flinders University. She holds a BA (Honours) and her research interests include urban fantasy, postcolonialism, and stories that break down the barriers between worlds, metaphorically and literally.

Martin Dolan

Scavenging on the tidemarks: digital information and a poetic praxis

For the creative component of my PhD candidature, I am using the death certificates of a number of my forebears as the starting point for reimagining their memories at a crisis point. I am exploring the parallels between the short lyric poem and the neuropsychology of the creation of autobiographical memory. I propose to set out the research techniques – drawing on ever-growing digital information resources – that inform the reimagining of the memories of long-dead people and the craft of making lyric poems that draw on this information and imagining. I also propose to illustrate this with some finished poems that are part of the outcome of these explorations.

Martin Dolan is a PhD candidate in the Centre for Creative and Cultural Research at the University of Canberra, exploring the parallels between the psychological processes of memory and the creation of lyric poetry. Martin has published two collections of poetry, *Clouds and Edges* (Ginninderra Press) and *Peripheral Vision* (Recent Work Press, 2018). His third collection, *Sleeping Dogs*, was published by Recent Work Press in September 2020.

Reuben Mackey

Reading Brian Castro's Shanghai Dancing at the bottom of the sea

What is the ephemeral nature of reading? From where would such a reading be possible? You can hear it in the voice of Jacques Derrida when he desires to "imagine a reading at the bottom of the elemental sea" (29). Already another voice Blooms: "every good reader properly desires to drown" (57). Through an analysis of Brian Castro's *Shanghai Dancing*, I explore what we might find if we try to read from the bottom of the sea. All the voices come together at the bottom, the reader as fish food. Already too many voices, gnawing at my bones – or are we dancing on the deep to their elemental song? "Dancing. [...] Time and timing. Grace and desire. Swaying back and forth like the tide until something is washed up; something always washed up" (Castro 3). The experience of reading, I argue, is akin to this ebb and flow, of being carried and thrashed around by the waves. In this paper, I provide a way of not just reading from the bottom, but of writing from the bottom, of an all-out disorientating experience.

Reuben Mackey is a PhD student at Monash University in the School of Languages, Literatures, Cultures and Linguistics. His research focuses on the intersections between postcritique and metafiction, especially within the context of Australian literature. Before starting at Monash, he completed Honours at the University of Tasmania where his thesis explored the work of Joshua Cohen and Richard Flanagan under the auspices of neoliberalism.

Seminar Room B: Adrift

Elizabeth Bellamy

Escape from the Moskoe-strom: disrupting the whirlpool of shame to restore connection

Shame is a powerful and deleterious experience that “strikes into the heart of man” (Tomkins, 1995), leaving an individual “alienated and lacking dignity” (Tomkins, 1995). While shame has been described as a “social emotion” (Scheff, 2003), it has the power to disrupt connection between the self and others by prompting a double movement, a perpetual cycle of turning away and back that I liken to a whirlpool. A new Western emphasis on the modulation of affect in the Middle Ages has led individuals to become more shame-prone, and more fearful of the loss of connection caused by the loss of free expression of affect, however Western cultural taboos render shame largely silent. Literature may provide another language for shame, allowing it to be more fully narrativised. An exploration of Edgar Allen Poe’s *A Descent Into the Maelstrom* (1841), depicting a sailor’s escape from Norway’s Moskoe-strom, and my own creative research, culminating in the novel *Turned From View*, shed insight into how this whirlpool of shame may be disrupted and connection with others restored.

Elizabeth Bellamy is a final-stages PhD candidate at the University of Canberra. Her research interests include shame, affect and cultural theory, and the restorative and transformative powers of art and literature. She has published short fiction and poetry in local and university journals and in her former life she was a journalist and editor, with her work published by national and international media outlets

Carmen Vallis

Writing against the tide

A tide of conservatism is rising (Flanagan, 2019; Kelly, 2020). Despite bushfires and a global epidemic, many are unwilling or unable to grapple with the facts behind these catastrophes (Davies, 2018). What is not said drifts in and out of public consciousness. In present silences and lacunae, we find past stories waiting to be told anew. In this presentation, I reflect on discontinuity and continuity in silences and connect it to how writing might respond creatively to the Joh-Bjelke Petersen era in Queensland history, a time remembered for corrupt politicians and cops, but otherwise culturally (and conveniently) forgotten (Schultz, 2008), at least on the surface. I outline writing processes that are saving me from drowning in entwined political, cultural and personal silences as I work through an exegesis and novel in progress (Abraham & Rand, 1979; Bacon, 2014).

Carmen Vallis (CJ Vallis) is studying how writers respond creatively to silences in Queensland history and the Joh-Bjelke Petersen era in her PhD in Creative Writing. Her work has appeared in *SWAMP*, *Vertigo*, *Grieve Anthology*, *Plumwood Mountain Journal*, *The Blue Nib*, *Other Terrain* and she won the 2019 UTS Writing Anthology prize. She was runner-up in the Byron Writers Festival 2019 Flash Fiction competition and has been longlisted for the Joanne Burns and Microflix Writing Awards. She has also peer reviewed student creative writing for *Ex-clamat!on: An Interdisciplinary Journal*. In her spare time, she plays with digital text and lurks at twitter.com/cjvallis.

Stefan Jatschka

Travelling in the time of pandemics: exploring new paths of travel writing in a time of temporary stasis

Travel writing is a genre that encompasses a myriad of forms, modes and styles in which travellers record their experiences in interesting places. ‘If you go to Antigua as a tourist, this is what you will see’ (p. 3) Jamaica Kincaid begins her travel essay *A Small Place* (1988). Bill Bryson’s travel account of his time *Downunder* (2000) starts with fragments of an Australian map, highlighting the distance between the Australian outback and his hometown Des Moines, Iowa. Due to Covid-19, a disease caused by a new form of coronavirus, countries have closed their borders, and international tourism has come to a halt, forcing travellers to quarantine in confined spaces instead of exploring the world. Will future travel accounts echo the musings of Xavier de Maistre’s *Voyage Around My Room* (1794) in which the French writer looks at furniture as if they were scenes from a voyage while he was imprisoned in his room for six weeks? In this paper, I will explore future directions of travel writing as a genre amid a global pandemic and investigate how the genre might evolve, what new terrains could be explored and how travel writers adapt during precarious times.

Stefan Jatschka is a PhD candidate at Griffith University. His research investigates the writing process of travel memoirs. He has been published in *TEXT*, *Talent Implied* and *Getamungstit*. His short story *Distance* will be published in ‘*The Incomplete Book*’ by Recent Work Press in November 2020.

Seminar Room C: Urgency

Sue Joseph

Silent spring: the rise of the environmental movement

We live in an age of rising seas... In our own lifetime we are witnessing a startling alteration of climate (Carson 1951).

Celebrated as a writer first, American scientist Rachel Carson is recognised as the 'scientist-poet of the sea'. But it is her final text *Silent Spring* (1962), which cements her name in the American if not global psyche, for this book is said to have helped launch the modern environmental movement. Ten years before the term 'ecofeminism' is coined, Rachel Carson displays a vivid intersectionality to her writing. This paper argues that as such, her application of scientific questing connecting birds, humans and the ecosystem in *Silent Spring* positions her in the vanguard of the ecofeminist movement – the links are evident. With what we know already and further learn about climate change every day, this paper pays retrospective homage to a prophetic and gifted writer; a female marine biologist at a time when to be a female scientist was a feat in itself; and an intellectual and assertive, yet gentle activist who affected deep change against the prevailing cultural tide of male dominated politics, business and science at the time.

A journalist first, working in Australia and the UK, **Sue Joseph** (PhD) began working as an academic, teaching print journalism at the University of Technology Sydney in 1997. As a Senior Lecturer, she teaches in creative writing, particularly creative non-fiction writing. Her research interests are around sexuality, secrets and confession; ethics and trauma narrative; memoir; reflective professional practice; ethical HDR supervision; nonfiction poetry; and Australian creative non-fiction. Her fourth book, *Behind the Text: Candid conversations with Australian creative nonfiction writers*, was released in 2016. She is currently Joint Editor of *Ethical Space: The International Journal of Communication Ethics*. sue.joseph@uts.edu.au

Annette Freeman

More than one way to sell the green message: Marie Bjelke-Petersen's early environmentalist fiction in Tasmania

Tasmania's landscape has often carried a heavy cultural load. From the forbidding Gothic terror-scapes of Marcus Clarke, to the 'sacred' wild of the world's first Green political movement, there have been plenty of different takes on how to respond to the natural environment of the island. Marie Bjelke-Petersen, a Danish immigrant to Tasmania, was a successful romance novelist of the early 20th century, writing nine best-sellers. The bush experiences which befell her heroines and heroes were based on her own adventurous travels with her companion Sylvia Mills. Her work has been called "frankly propagandist fiction" in support of the preservation of the Tasmanian landscape. She used the fecund energy of the bush to sublimate the sexual — more overt language was unavailable to her and her readers of the time. Bjelke-Petersen's vision of nature is a reminder that there's more than one way to sell an environmental message.

Annette Freeman is a writer living in Sydney. She holds a Master of Creative Writing from the University of Sydney and is a candidate for the DArts at the same university. Her short fiction has appeared in a number of literary journals in Australia and internationally. Her DArts project investigates life in the Tasmanian back blocks in the late nineteenth century, and the way in which the Tasmanian landscape has been portrayed culturally.

Emma Darragh,

Writing about climate change: a case for the short story cycle

There is a common thread running through the non-fiction literature on climate change: we need new ways of telling stories about our warming world. According to David Wallace-Wells 'the dilemmas and dramas of climate change are simply incompatible with the kinds of stories we tell ourselves about ourselves ...almost everything about our broader narrative culture suggests that climate change is a major mismatch of a subject for all the tools we have at hand' (Wallace-Wells 2019, 146-147). Despite an emerging 'cli-fi' genre and the popularity of dystopian fiction, conventional-style narrative representations of climate change risk subsuming readers into 'escapist pleasure' (ibid.) without seriously addressing the scope of this planetary crisis. In his discussion of fiction-writing and climate change, Bradley praises a contemporary wave of 'nature writing' whose 'formal innovations and use of diverse traditions allows it to capture and interrogate the meanings of a profoundly altered world' (Bradley 2017, n.p.). Through close analysis of Joshua Lobb's book *The Flight of Birds* (2019), I will demonstrate how the short story cycle is a form that draws on diverse traditions but allows room for innovation, and that its very form mirrors the 'complexity and interconnectedness'(Bradley 2017, n.p) of the experience of climate change in the twenty-first century.

Emma Darragh is a PhD candidate at the University of Wollongong, Australia. Her project centres on applications of the short story cycle for twenty-first century concerns such as climate change, digital technology, and the changing nature of family and community. Emma received first class Honours in Creative Writing from UOW in 2018 and was awarded the University Medal.

Seminar Room D: Resistances

Shannon Sandford

They draw blood: reimagining asylum-seeker narrative through Safdar Ahmed's 'Villawood'

During the federal election campaign of 2001, the Australian government framed the issue of displaced peoples as a crisis of national sovereignty, referring to “floods” or “waves” of asylum-seekers bound for Australia. This language served to reinforce a notion of ‘us’ threatened by ‘them’ that justified the Pacific Solution, and continues to obfuscate the dehumanising, disempowering effects of mandatory detention today. Amidst the powerfully democratising, public spheres of Web 2.0, Safdar Ahmed’s documentary webcomic, ‘Villawood: Notes from an Immigration Detention Centre,’ complicates these dominant rhetorics around asylum-seekers. Testifying to the traumatic precariousness of living in detention, it confronts readers with unflinching visual displays of subjects often silenced and invisible. This paper examines how the experimental form of webcomics presents a compelling new dimension of Australian literature, and how the technological mobility of Villawood’s publication online makes possible new engagements with the voices, stories, and bodies of asylum-seekers in Australia.

Shannon Sandford is a PhD candidate and casual tutor in the College of Humanities, Arts, and Social Sciences at Flinders University, South Australia. Her research background is in Life Narrative, with particular interests in graphic narrative, ‘autographics’ and comics studies. Her thesis focuses on webcomics – works that connect autobiography with graphic and/or digital media – and explores this visual-verbal form as a mechanism for autobiographical stories of trauma, illness, and loss. She is a member of the Flinders Life Narrative Research Group.

Catherine Gillard

Holding back the grey tsunami: rewriting ageing with the grey cyborg

In writing a novel, I aimed to challenge the ways ageing is represented in science fiction with new ways of thinking about being elderly. I employ the science fiction trope of human enhancement to imagine an alternative figuration of the elder character. I start with Haraway’s cyborg – part body, part machine – because of its ability as a literary device to disrupt traditional boundaries, and “grey” the cyborg. Current representational paradigms of ageing can lead to the internalisation of ageist attitudes as well as embedding age discrimination in socio-political structures. I examine how the creative writer’s imagination might be harnessed to disrupt these “prison concepts” and generate new ways of representing the elderly character that are more deeply engaging with the continuities and the benefits of later life, as well as what happens when a real life pattern shifting event (COVID-19) impacts on the WIP.

Catherine Gillard is a PhD candidate in Creative Writing at the University of Western Australia researching how the writerly, gerontological and science fiction moral imaginations can disrupt established patterns of writing and be harnessed to construct positive representations of the elderly character. Her manuscript (unpublished) *The Incidental Nazi* (historical fiction) was shortlisted for the TAG Hungerford Award (Fremantle Press) in 2016.

Hollen Singleton

Surviving weather: connection vs. procreation in Jenny Offill's fragmented fiction

“A man calls in from Dallas. What do you mean interconnected? he says. There is a pause and then the ecologist speaks: There is a species of moth in Madagascar that drinks the tears of sleeping birds.” (p. 67, Jenny Offill, *Weather*) Jenny Offill’s *Weather* is anxious of the future, frenetic in the face of the present. It arrives in a time of global, interspecies exigency and the vertiginous anticipation of change. In the patter of fragments, interconnection emerges as a response to the rising waters. What kinds of connections are these? Is connection itself—a “mesh”, not a “web”—the answer it appears to be? *Weather*’s disarticulated form speaks to a discontinuity that remains unsupported in the substance of the novel, one that remains invested deeply in a continued human line. Offill raises notions of Haraway and posthumanism in this hybrid text; I would investigate their shared ground and *Weather*’s departures.

Hollen Singleton is a writer and PhD candidate at RMIT and the deputy editor at *Going Down Swinging*. They live and work in Birraranga. Their work has appeared in *Antithesis*, *Island*, *Matters Journal*, *Meanjin*, *Subbed In*, *The Suburban Review*, *Writing from Below* and elsewhere.

Seminar Room A: Dystopian Worlds

Pooja Mittal Biswas

Eroding gender: postgender utopias in dystopian worlds

This paper focuses on how selected works of postgender speculative fiction – that is, works that erode or outright erase the gender binary – use postgenderism to expose the utopian rationalisations behind dystopian systems. This rising tide of rationalisations normalises injustices and emphasises perceived successes, thereby manufacturing a utopian fantasy from dystopian facts. Postgenderism can be perceived as one such social success, or at least as a social progress. All the primary texts portray a more progressive, utopian postgender society that nonetheless features dystopian elements, or in which the postgenderism itself interacts with and indirectly contributes to those elements. Kim Stanley Robinson's novel *2312*, Ann Leckie's *Imperial Radch* series and Kameron Hurley's *Worldbreaker* Saga all present utopian models of postgenderism while concurrently examining the multifaceted modes of dystopian oppression (racial, cultural, colonial, technological, environmental and sociopolitical) that exist in these postgender worlds, paralleling the dystopian utopias that exist in our own world.

Pooja Mittal Biswas is the author of seven books, two of which are scholarly books forthcoming from Academia Lunare in 2021: *Gendering Time, Timing Gender: The Deconstruction of Gender in Time Travel Fiction* and *A Diasporic Mythography: Myth, Legend and Memory in the Literature of the Indian Diaspora*. Her most recent creative work is a novel titled *Earthstone* (2020). Biswas is pursuing a PhD in English from the University of Sydney. She teaches Novel Writing at the university's Centre for Continuing Education. Her research papers have appeared in journals such as *Anglia* and *The Journal of Comparative Literature and Aesthetics*

Tarryn Corlet

Dystopia rising: fictional resistance to real-world government failings

The contemporary landscape is marked by a rising tide of rebellion as worldwide protests highlight inequality and authoritarian-leaning governance against a backdrop of steadily mounting climate change. Australia has recently seen catastrophic bushfires, increasingly severe coronavirus legislation, the revelation of widespread institutional child sexual abuse, the denial of medical treatment to asylum seekers in detention, and Australian Federal Police raids on media outlets. As individuals resist an arguably inadequate or unjust social, economic and environmental reality, this paper considers how dystopian fiction may be employed to explore what form of society might result when Australian legal and governmental institutions fail to protect human rights. The paper reflects the author's research-in-progress, the creation of a dystopian novel and exegesis exploring the implications for Australian society when mothers who perceive that institutional frameworks have failed to protect their children from violence take the law into their own hands.

Tarryn Corlet is a PhD candidate at the University of New England. Her research interests include performance and writing in fiction and creative non-fiction that explores gender and interpersonal violence. She is currently researching and writing *Complicity*, a dystopian novel and exegesis developed as a framework within which to resist and critique the transmission of gendered violence between state, institutional and interpersonal spheres in Australia.

Seminar Room B: Mixed Encounters

Claire Albrecht

The panic sublime: Works of poetry in response to rising anxiety

Albrecht's PhD manuscript-in-writing *handshake* examines the premise that the panic attack might be a twenty-first century mode of the sublime. Through lyric and experimental poetry as well as conceptual photography, the collection examines bodily responses to fear and rising stress levels and questions whether it is still possible to achieve a sublime moment of reflection through reason, or whether a network of contemporary associations might disrupt the process, resulting instead in the physical manifestations of a panic attack. In this paper Albrecht will briefly chart the development of the sublime through Burke, Kant and on through to Lyotard and Deleuze. She will then read and show examples of the panic sublime from her collection *handshake*.

Claire Albrecht is a poet and PhD candidate at the University of Newcastle. She was the 2019 Emerging Writers Festival fellow at the State Library of Victoria, and will be a resident at the Helene Wurlitzer Foundation, New Mexico in 2021. Claire is also a 2020 Varuna 'Writing Fire, Writing Drought' fellow. Her debut chapbook *pinky swear* was published in 2018 and she has been published internationally.

Stayci Taylor

Distant visions, or, 'no one wants to read your quarantine screenplay'

This paper presents a short piece of scriptwriting-as-research, that takes as its impulse a (not) call for arms, offered by a witty tweet that did the rounds in the early weeks of the pandemic. It anticipated, with an eye roll, the influx of quarantine screenplays in our future, and offered up a series of predictable premises. Taking these as a prompt, alongside those offered by the conference theme, the short screenplay explores script development notions of 'high concept' stories and plays with ideas around discourses of 'write what you know'. This small and specific investigation situates itself within contexts of (viral) social media and creative outputs, whereby we are variously entreated to create more, create less and respond (or not respond) to 2020's global events. This creative work playfully engages with notions of cliché and privilege in the age of #challengeaccepted.

Stayci Taylor is an award-winning screenwriter and researcher, currently based at RMIT where she co-manages the Master of Media program. She is the co-editor of four forthcoming books: two on the topic of script development. She has presented and published widely on the topics of screenwriting and web series, with her research especially focused on female centred screen stories. In 2017 she won a RMIT prize for research excellence. Alongside her wider creative writing research, she has published her scripts-as-research in TEXT. Before completing her screenwriting PhD in 2016, she spent a decade writing for television in New Zealand.

Seminar Room C: Explorations

Emilie Collyer

Swimming into theory

Eye bones furrow a dark film across the skin of my comprehension your dense words force me into spin-deep unknowing now and then a boom of light cuts the surface a gasp bubble a sliver of sky. These words are written in response to reading theory by Julia Kristeva and are part of my broader experiment in creative writing practice of responding immediately and poetically to my 'swimming into theory' as a new doctoral student. The question at the heart of this experiment is: How does the beginning stage of theoretical research impact multi-modal creating writing practice? As a writer of plays, poetry and prose with more than twenty years of practice, what is the experience like of bringing my creative work into conversation with key texts by critical thinkers? The presentation will be a combination of poetic writing and critical reflection that links the writing to theorists: Kristeva, Sianne Ngai, Charles Altieri and Bruno Latour. The analysis will focus on the impact on my writing and also has the potential to contribute to broader thinking around the relationship between critical and creative writing.

Emilie Collyer lives in Melbourne's west, on Wurundjeri land, where she writes poetry, plays, and prose. Her work mines the intersection of the personal, the existential and the socio-political and she is interested in bringing different forms into conversation with each other. Her writing has most recently been published in Rabbit, TEXT, Imagined Theatres, Australian Poetry Journal, Plumwood Mountain, Cordite, Overland and The Lifted Brow. She is the 2020 recipient of a Varuna Publishing Fellowship with Giramondo Publishing. Recent plays are Contest, Dream Home and The Good Girl which has been produced in New York, Hollywood and Florida. She is currently under commission with Red Stitch Theatre Company. Emilie's plays have won and been nominated for multiple awards including the Queensland Premier's Drama Award, Green Room Awards, George Fairfax, Patrick White and Malcolm Robertson. Emilie also works as a dramaturg and text consultant. She has a Masters in Writing for Performance from VCA and in 2020 is commencing a PhD in creative writing at RMIT with a focus on contemporary feminist poetics.

James Vicars

Beyond tidewrack: biographical writing through the hermeneutic circle

Arising tide leaves a tidemark, impermanent yet a point of reference in time. Tides also leave wrack, accumulations, that biographical (and biofictional) writing uses to establish tidemarks of lives. While relying on these indications, writers now more fearlessly enter tides that carry the wrack, often finding creative currents that help them better tell the lives of their subjects, that is, as stories. Even so, if a story is not equivalent to a life, how can it connect the reader with another? One way is suggested by the hermeneutic circle, which the philosopher Brian Birchall articulates as the circle of time, of 'becoming' and the realisation of meaning rather than signification. In the context of my own recently-published biographical work, told as story, I consider 'becoming' as the way of literature and away in which the writer, as intermediary, can bring 'being' and 'non-being', reader and subject, closer together.

As well as journalism, essays and poetry, **James Vicars** has written on the interchange between biography and fiction and was part of a panel on the emerging form of biofiction at the MLA Convention in New York in 2018. His biographical work, *Beyond the Sky: the passions of Millicent Bryant, aviator, recovering the 'lost' life of Australia's first woman pilot*, was published in October 2020. A recipient of fellowships from the Eleanor Dark Foundation, Dr James Vicars teaches part-time in universities and is an Adjunct Lecturer in the School of Humanities, Arts and Social Sciences at the University of New England.

Kimberly Williams

Rising tides, rising intuition: on the necessity of poetry now more than ever

This presentation will discuss the fluidity of poetry in its ability to use hybrid forms as a means of expression to reflect the current world 'landscape'. Hybridity allowing an intuitive exploration and employment of form, the paper itself will be presented in a hybrid fashion, consisting of part essay and part poetry and contain part analysis and part creative expression in its content, studying through metatextual action and reflection poetry's ability to both mirror and voice the current concerns of the moment.

Kimberly Williams is an HDR PhD student at University of Canberra. She is the author of *Finally, the Moon*, a full-length collection of poetry published by Stephen F Austin University Press. She has an MFA in Creative Writing from University of Texas El Paso and an MA in English from Case Western Reserve University. She is originally from Detroit, Michigan.

Seminar Room D: Making connections through music

Katharine Pollock

Understanding music through the framework of feminist confessional literary criticism: heightening audience identification and prioritising the female voice

The #MeToo movement has created a rising tide of female voices telling deeply personal stories that simultaneously reflect shared experience. One area in which #MeToo has not seen as discernible an impact is in music culture. This presentation discusses the need for the stories of women in music to be told. Feminist scholars assert that a defining aspect of women's confessional texts is that they use individual experience to speak to broader social issues. I assert that music can enact this same process. Understanding music as being multivocal in the same way as confessional texts negates this patriarchal tendency, and allows listeners to engage with both the subjective and collective aspects of a text. By hearing their own stories reflected in the music, listeners engage in an ongoing dialogic process in which female stories are prioritised. This refuses patriarchal silencing and ensures a diversity of female voices. Post #MeToo, it is useful to consider music and literature in this way, so that the tide of women's stories can continue to swell.

Katharine Pollock is a PhD candidate at Western Sydney University, where she is researching the role of women in music culture through feminist confessional writing, via a novel and a thesis. She has previously spoken at the University of Birmingham's Fifth Annual Conference of the Centre for the Study of Global Ethics 'Body and Embodiment' conference (2019), Western Sydney University's School of Humanities and Communication Arts 11th Annual 'Interventions and Intersections' Conference (2019), and University of Queensland's 'Excess, Desire, and 20-21st Century Women's Writing' conference (2017).

Matt Lewin

Empathy in knowledge translation: re-contextualising music therapy through an arts literature lens to find common ground

Music therapy is an allied healthcare profession which uses music to address the therapeutic needs of a range of clinical populations. Rigorous scientific research has been required to establish the field's place within health systems. As a result, the communication of the profession's value is limited to field specific journals. Conversely, when music therapy is rarely presented in the mainstream media, it is often reduced to a short snippet "feel good" story, overlooking the depth and efficacy of the field. This presentation describes a successful approach to addressing the challenges of translating knowledge and communicating the value of a psychotherapeutic field to the general public. The experience of the music therapist is contextualised through an arts literature lens to develop a personal memoir published in *Meanjin Quarterly*. As a result the field of music therapy begins to become an accessible part of the Australian literary and cultural landscape.

Matt Lewin is a registered music therapist, musician and emerging writer. As a music therapist, he has worked extensively in palliative care, mental health and neurorehabilitation. Matt has presented nationally and internationally on developing innovative approaches to the field of music therapy. His first published memoir, *Please Shut the Door Quietly*, appeared in 2020 in *Meanjin Quarterly*. As a musician Matt releases music under the moniker *Spacecadet Lullabies*. Both Matt's writing and music explores our relationships to death, parenting, dreams, places identity and intimacy.

Seminar Room A: Teaching and Writing

Marco Ianniello and Craig Batty

Crashing waves and murky waters: floating new definitions of serial television for screenwriting practice and theory

Serial storytelling is now dominating the international television landscape, more so than episodic series storytelling, yet the terms used by industry, scholars and popular media to describe these types of television drama are frequently conflated. This is an issue for screenwriting practice because of how these similar yet distinctive forms operate for story and character. A range of scholars have observed the series/serial difference, but none from the vantage point of writing scripts for long-form television. As such, this paper argues that there is both scope and a need to provide clearer terms and definitions when discussing television drama screenwriting, particularly serial narratives. While the television drama serial is thriving in the streaming era, and the demand for episodic closure has diminished, the term drama series continues to overshadow the seriality of 'complex' and 'quality' TV stories. In this paper, we will consolidate and problematise the literature on the series/serial with the aim of providing a set of terms that are of particular relevance to the screenwriter and screenwriting scholar.

Marco Ianniello is Head of Film and Screen Production at the University of Notre Dame Australia (Sydney Campus) and is currently a screenwriting practice PhD candidate at the University of Technology Sydney, Australia. Marco is an award-winning filmmaker and screenwriter and his work has screened at festivals around the world as well as on television in Australia. Marco was awarded a Master of Arts from the Australian Film Television and Radio School and has been teaching in the Film and Screen program at the University of Notre Dame, Sydney since 2006 and was recently awarded the Vice Chancellor's Award for teaching excellence.

Craig Batty is Head of Creative Writing at the University of Technology Sydney. He is the author, co-author and editor of 15 books, including *Writing for the Screen: Creative and Critical Approaches* (2nd ed.) (2019), *Screen Production Research: Creative Practice as a Mode of Enquiry* (2018) and *Screenwriters and Screenwriting: Putting Practice into Context* (2014). He has also published over 50 book chapters and journals articles on the topics of screenwriting practice, screenwriting theory, creative practice research and doctoral supervision. Professor Craig Batty is also a screenwriter and script consultant, with experiences in short film, feature film, television and online drama.

John Vigna

Pedagogy and technology: frontiers of online teaching in the creative writing workshop

Core to creative writing pedagogy is the face-to-face workshop. However, digitizing the creative writing classroom offers an untapped pedagogical opportunity to help writers at all levels flourish. At the heart of every creative writing classroom, whether large lecture or small workshop, in-class or online, there are opportunities for students to connect with each other's writing, the course readings and discussions and through these, be an integral part of a creative community. What happens to community and connection when in-class time is cut in half and students work the other 50% online? What happens if we move an entire face-to-face course to a fully online course? How do we create community and connection while curating content and creativity? I'll briefly outline pedagogical approaches of redesigning a bricks and mortar large lecture class to a blended and fully online workshop format. We'll discuss how to help students cultivate foundational tools in craft, technique, and critical analysis while challenging them toward deeper understanding and more thoughtful application of the concepts learned through more face-to-face engagement in person. We'll also look at some of the online community-building experiments have sought to create a deeper connection in the classroom, and they offer a richer, accessible, and engaged learning experience.

John Vigna is an Assistant Professor of Teaching and Pedagogy Chair at the University of British Columbia Creative Writing program where his focus is on pedagogical and curricular strategies for 5500 Creative Writing students across the MFA, Major, and Minor programs, including online edX innovations. He is the author of *BULL HEAD*, translated and published recently in France by Éditions Albin Michel (*Loin de la violence des hommes*). His novel, *NO MAN'S LAND* is forthcoming in Fall 2021.

Rose Michael and Penni Russon

What does the rising tide of online teaching mean for creative writing and that mainstay of so many tutorials, the writer's workshop?

COVID-19 has pushed all our educational practices into the digital realm, at the potential expense of pedagogy. How are we, can we, will we teach writing now? In what ways did our courses adapt, or might they be adapted better (what are the pros and cons of 'live' vs asynchronous teaching for the writing and publishing discipline; what are some platforms that worked to provide anonymous feedback; which strategies worked to create connections between students and support a peer community)? How must we make sure the virtual space is safe, inclusive, creative and kind? What do emergent teaching technologies mean for traditional strategies –which generate energy and inspiration for staff and students alike? Will the workshop, that mainstay of most creative writing programs, sink, swim or grow fins and fly? We have all been forced to take a long walk off a short pier into a risen ocean of online learning, but physical isolation has also shown

that writing communities are needed, and appreciated, now more than ever. How do we make the most of that, while also acknowledging that while we weather the same storm we are all in different boats? This co-presentation will have an online interactive component –even if we can attend the conference in person. We will include data from our respective student cohorts and introduce a collaborative activity.

Rose Michael is a lecturer in writing and editing at RMIT. Author of *The Asking Game* and *The Art of Navigation*, she has been published most recently in *Sydney Review of Books*, *Meanjin*, *Overland*, *The Conversation*, and *Going Down Swinging* #39.

Penni Russon is a writing and editing lecturer at the University of Melbourne. She is the award-winning author of novels for children and teenagers and a researcher in applied creative writing at Orygen Youth Health, specialising in comics and therapy

Seminar Room C: Challenging Conventions

James Halford

Horizontal vertigo: re-reading Borges, writing creative non-fiction

The Argentine writer Jorge Luis Borges and two French literary acquaintances coined the phrase: “horizontal vertigo” in the early 1930s to describe the feeling of reaching the edge of Buenos Aires late at night and gazing across the pampa (Esther-Vasquez). Sometimes deployed in discussions of modernist architecture, horizontal vertigo has not yet been adequately explored as a literary critical term. Horizon: an “eye mark” or “limit of view” (Online Etymology Dictionary). Vertigo: a turning or whirling around, a giddiness, a sensation of movement (OED). In my recent critical work, I have used Borges’ term to refer to the disorientating impact and expansive possibilities of dialogue between Australian and Latin American writing. What creative and theoretical “movement” might be generated through “proximate reading” (Gelder) of texts from these geographically and culturally remote regions of the Southern Hemisphere? This exegetical case study describes how a three-year-long chronological re-reading of Jorge Luis Borges’s *Obras Completas*, in the original, impacted the composition of my recent essay collection, *Requiem with Yellow Butterflies* (UWAP 2019). In English, Penguin published Borges’ poetry, fiction, and non-fiction in three separate volumes. In the four-volume Spanish *Obras*: “Prose lives alongside verse; perhaps for the imagination they are one” (Borges). Writing *Requiem* and re-reading Borges, I came to see the Argentine’s non-fiction, not as occasional pieces, but as the strand of his work that mostly clearly and forcefully articulates the radical idealist critique of the unified self and unified text underpinning his oeuvre. Borges’ radical idealist “essay-fictions” acted as an imaginative provocation throughout the writing of *Requiem*, unsettling Anglophone genre conventions and challenging North-American-derived views about the range and scope of “creative non-fiction.”

James Halford is a writer from Brisbane, Australia. He is the author of *Requiem with Yellow Butterflies* (UWAP 2019), a Latin America travel memoir, which was shortlisted for the 2019 Courier Mail Queensland Book of the Year. His creative nonfiction, short fiction, and criticism have been widely published in Australia and abroad. The recipient of a 2016 Copyright Agency/Sydney Review of Books Emerging Critics Fellowship and the 2006 State Library of Queensland Young Writers’ Award, his work addresses Australia’s connected place in the world, selfhood, time and memory. He holds a literature degree and a creative doctorate from the University of Queensland, where he is now a lecturer.

David Young

Creative writing methodologies to overcome climate change denial

My research into bridging the different mental orientations of groups within society (using creative writing methodologies) suggests that the perception of time is the organisational factor in forming group views of the universe. This is compatible with Emmanuel Kant’s a priori intuitive time and space as the framework for thinking. The scientific mental orientation used for investigating climate change follows the path of establishing meaning through the time dependant process of building piece by piece on what has gone before. Analysis of the climate change denial mental orientation indicates the removal of time from the discussion, reducing scientific research to a disorganised bag of free floating random ‘facts’ to be put together to support any ‘truth’ climate deniers may wish to invent. The paper will explore creative writing methodologies to present the outcomes of climate change, rather than argue scientific evidence, in order to overcome the time perception deficit of climate deniers.

David Young spent his early life in the working-class district of Dagenham, Inner Essex, U.K. After migrating to Australia, he graduated in Architecture from the University of Western Australia. When he retired as an architect, he enrolled in BA Mass Communication (print media) at Curtin. After completing first year he changed his majors to digital design and web media. His Honours thesis was an examination of belief and reality through creative writing. His PhD thesis (close to completion) is an exploration of the different mental orientations present in society and the difficulties of transferring thoughts between those different orientations.

Seminar Room C: Panel – Creative Writing Boom in Russia

Maya Kucherskaya

Creative writing boom in Russia in the 2010s as a socio-cultural phenomenon

In the 2010s, commercial creative writing courses for adults suddenly began to appear in Russia. Currently, there are dozens of different off- and online courses and schools for beginning authors. Creative writing began to integrate into the higher education system, as separate courses or even as MA-programs. My report will analyze this sudden interest in creative writing as a curious social and cultural phenomenon. I will touch upon the following questions: what are the curricula in these creative writing courses and schools; what are the goals of these programs, who are the teachers, the target audience of these schools. Finally, I will try to identify the social and cultural reasons for the surge in interest in creative writing in today's Russia.

Alexandra Bazhenova-Sorokina

Northern Renaissance: comic industry in contemporary Russia

Although political caricature and funnies were popular even in czarist Russia and lived through the first half of the XX century, comics didn't establish themselves as an independent genre, let alone a medium. In the 1990-s, counterculture claimed comics as one of its devices; at the same time, some children's magazines started to produce stories in comic form. Yet, it was not until the end of the first decade of the new millennium that the art form started its way to the major public. Today we can see most major editorial houses translating and/or publishing new Russian comic books, mega franchises, independent comics, manga, and BD. I want to analyze the reasons that have led to a comic revival in Russia and describe the main tendencies in formats, genres, and topics, as well as discuss the major challenges that the book industry faces in Russia when it comes to comics.

Arina Boyko

Autobiographical fiction: exploring the boundaries

As a teacher of creative writing, I often see students struggle to find a middle way between writing and art therapy. The problem feels especially urgent when it comes to

autobiographical fiction, which often touches on personal and even painful topics. At the same time, many ethical questions arise: how to write about other people? With whom to share writing? Finally, why even bother to write about your own experience when you can invent stories? I want to share some insights that I gained while teaching autofiction workshops. In my presentation, I will expand on how contemporary theories and writing exercises could help students draw the line between experiencing things and writing about them.

Maria Gavrilova

A new wave of institutionalization of women's writing in contemporary Russia

In the past several years, there have been significant changes in the institutional field of women's writing in Russia: new projects have appeared aiming to develop women's writing in Russia. The first attempt to institutionalize women's writing was made in the 1990s, but it failed because of insufficient aesthetic, social, and cultural conditions for such a new form of an institution. Now the new educational and cultural forms of women's writing are emerging, new genre features, and new types of authorship are developing. Using cases of the new publishing house of women's literature "No Kidding Press" and creative writing courses for women named "Write like a girrrl!" I would like to examine the process of institutionalization of women's writing in contemporary Russia and its cultural consequences.

Maya Kucherskaya is a professor of literature, a creative teacher, and a writer of fiction and nonfiction. Kucherskaya is an academic supervisor of the master's program "Creative Writing" at the Higher School of Economics in Moscow. She co-founded "Creative Writing School" that became the largest adult-education writing school in Russia. mayakuch@gmail.com

Alexandra Bazhenova-Sorokina is a PhD in philology, a university professor, and a translator. She specializes in the history of Spanish literature and transmedial narratology, first of all, in the unnatural narrative and the poetics of comics. bazhenova.al@gmail.com

Arina Boyko is a writer and independent researcher, based in Moscow. She runs a literary journal called "Neznanie" (which means "Not-knowing"). She also teaches creative writing at the HSE University and elsewhere. koriandrum@gmail.com

Maria Gavrilova is a writer and independent researcher, based in Moscow. She graduated in cultural studies at the Higher School of Economics. Now she's studying at Creative Writing Master's program in HSE. She specializes in contemporary Russian women's writing and its institutional aspects. gavrilova_maria22@mail.ru

Seminar Room D: Dredging

Stephanie Green

Breathing

Jen Webb refers to poetry as, among other things, an act of 'bearing witness' (2012, 8). I would also argue for the prose poem as way of capturing the momentary experience of being in time and space. Merleau-Ponty argues that the body is the point of reference for everything we do, feel and experience (1945/2012). This is perhaps doubly so for the female body, which, as Franks points out, remains 'a contested space' (2016).

The prose poems offered in this reading recall journeys and intimacies, spaces of habitation, daily practices of denial, rescue, affection or assertion. They reflect on negotiations between body and mind that mark the experience of womanhood, striving to capture the intermittent intensity of what Walter Benjamin calls 'the boundless resistance of the outside world' (1978, 75).

Stephanie Green writes short fiction, poetry, essays and cultural journalism. She has published in journals such as *Axon*, *TEXT Journal*, *Griffith Review*, *Overland*, and a variety of anthologies and collections. Her writing has also been recognised in numerous literary awards. Stephanie lectures in the School of Humanities, Languages and Social Science at Griffith University, where she is Program Director for the Graduate Certificate in Creative and Professional Writing and the Master of Arts.

Donna Banicevich

Post-mortem

I was once told a true story about a European woman seen on the streets of Sydney with hundreds of smiley faces stamped all over her face, up her arms, and across her chest and hands. A school reported her because they thought she was acting strangely. This story prompted this project, looking at how a migrant's life can be expressed and experienced through performance. By creating a theatre script 'Post-mortem', I examine relationships between past, present, and future, looking at experiences in migrant connections with society. It's an intimate thought-provoking story hoping to connect audiences to issues of migration and inspire action and change. The artistic approach is taken from oral history interviews.

Donna Banicevich Gera Donna's a writer, tutor, theatre reviewer, and script advisor. She teaches on the Performing Arts Programme at Whitireia Community Polytechnic Ltd. Her writing work, produced internationally for radio, page, stage, and screen, includes *Anton's Women*, *Land Without Sundays*, *Huntermville*, *My Name is Ruhi*, *Come unto Me*, *The Captain's Curse*, *Baby Face*, *Ella and Will*, *Tarara Child*, *Longing*, *Rip*, *Soap*, *Pressing Your Face in Feathers*. She loves telling migrant stories, exploring themes of lost identity, and developing work with a multi-cultural focus.

Sarah Pearce

'I'll be damned if we can make it out of this alive'—the sinking and the swimming poet

Dr Sarah Pearce presents a series of poems written during a year filled with turbulence, on the most global and personal scales. In multiple senses – ocean, droplet, fluidity, encroaching tides and the liquids that we imbibe, bathe in and dance under – these poems are drenched and drowning. Water is a paradoxical substance, representing a way of moving and responding to a terrifyingly changing world, of adapting to and surviving in such a world, and also the very real embodiment of the universal and excruciatingly personal feelings of panic and deep overwhelm. Water is both threat and a symbol of strength. Waves imply both sinking and swimming; writing provides a life-raft and also a way of swimming beneath and through the waves, finding breath and a sense of exhilaration.

Sarah Pearce is an independent researcher, editor, poet and performer from Adelaide. Her work appears in *Aeternum*, *Outskirts*, *Meniscus*, *Writing from Below* and *TEXT*. She has held residencies at Adelaide City Library and FELT space gallery and performed at Blenheim Festival and Adelaide Fringe Festival. Her writing concerns the female body and embodiment, relationships, the Gothic, writing back and queer narrative(s).

11.30-12.30 KEYNOTE ADDRESS 2: G.17 Room A

Julienne van Loon

RMIT University

Creative writing as nourishment: the political philosophy of Corine Pelluchon applied to our field

What if we thought of the creative writing discipline as a political body? And what if we thought of creative writing practice and its resultant contribution (to knowledge, to arts practice, to the public good) as a means for sustaining an ethics of life? In this paper, I draw on the work of political philosopher Corine Pelluchon, and in particular her recent work *Nourishment: A Philosophy of the Political Body* (Bloomsbury 2020). On the basis of a phenomenology of food and nourishment, Pelluchon's thinking shows us how freedom depends on the 'love of life' and on sharing what nourishes others. She applies her thinking to democratic institutions, reimagining them such that their core aim becomes to sustain an ethics of life that is relevant to multiple lifeforms and that takes into account past, present and future generations. Her project is underpinned by her affirmative ethics: her insistence on 'love of life' as a crucial consideration. Inspired by her applied philosophy, I wonder about the shifts in thinking that may arise if we consider the creative writing discipline through the lens of her phenomenology of nourishment. Pelluchon argues that 'we are bound to others through our relationship to nourishment' and that relationship is 'above all a relation of enjoyment' (11). What if we consider creative writers as integral to fashioning and maintaining 'the milieu from which we live today' (13). On whom (or what) then, does the creative writer interdepend for nourishment, and how might a foregrounding of such interdependence shape and reshape an ethics of creative writing practice?

Julienne van Loon is the author of the critically acclaimed non-fiction work *The Thinking Woman* (2019) and The Australian/Vogel's award-winning novel *Road Story* (2004), as well as two other novels. Her most recent work of fiction is the *Griffith Review* Novella Project VII winner 'Instructions for a Steep Decline' –published *Griffith Review* 66 (2019). She lives in Melbourne, where she is an Associate Professor with the Writing and Publishing program at RMIT University and the co-director of their internationally renowned research group non/fiction Lab. She is also an Honorary Fellow in Writing with the University of Iowa.

Seminar Room A: Dancing as Writing

Gay Lynch

A plague of dancing writers: responses to impending doom

During this year of climactic events, fingers flow across and stall upon keyboards.

Are writers overwhelmed, fleeing imminent death? John Coetzee, Zadie Smith, and Joanna Tollemache Pollitt have already expanded our notion of textual and embodied links between writing and dance. In *The Schooldays of Jesus* (2016), Coetzee presents dance as pre-lingual, a pure response, as esoteric as mathematics. In the face of government opprobrium and the accretion of creators' rights, this paper seeks to understand dance as a creative and cathartic parallel text for writers. It will investigate how during a lockdown, wherein time and space seem available but feel inaccessible, dance may symbolically and actually free creative pathways for writers. Dance, reduced, simply moving to music –actual or imagined –and its by-products immersion, absorption, fluidity and trance. The paper hopes to find evidence that dance can open blocked pathways to pre-conscious composition, heal traumatised minds, break new habits of fear and constriction.

Gay Lynch works as an adjunct academic at Flinders University, Adelaide, publishing essays, hybrid memoir pieces, novels, papers and short stories. *Unsettled*, her Australian frontier novel, was launched by Hannah Kentin December 2019. Shorter works can be found in *Best Australian Stories*, *Bluestem Journal*, *Edições Humus Limitada*, *Glimmer Press*, *Island*, *Meanjin*, *Meniscus*, *Griffith Review*, *Westerly*, *TEXT* and *Sleepers Almanac*. From 2011-2015, she was Fiction and Life Writing editor at *Transnational Literature e-journal*.

Linda Luke

Image meets word meets body

Linda will present an aspect of her research investigating how choreographic scores are notated to specifically inform how a dance performance is shaped; physically, poetically and energetically. Linda's dance methodology deconstructs a series of specific images around a certain thematic in order to construct a choreography for performance. She notates inherent qualities contained in an image; such as its speed, scale, tensions, its directionality, its rhythms and musicality, as well as something less tangible, the 'sensitivity' and 'movement' of the image. If one thought of the physical qualities as the 'skeleton' of the image, then one could say that the 'flesh' lies in the imagination. The notations portray a poetics and language to deepen the choreography and therefore the dance. Linda is exploring how and if these notations could function as a piece of writing unto itself. For AAWP Linda will create a short piece responding to notions of water and rising tides. She would have her choreographic notations spoken out loud as she demonstrates a physical transformation of each image. This would then be followed by dancing the whole sequence without the spoken notations (i.e. as a typical performance).

Linda Luke is a lecturer in the performing arts at the University of Wollongong. Linda is a multidisciplinary artist and her core practice is grounded in *Body Weather*, a dance methodology founded by Min Tanaka in Japan during the 1980's. *Body Weather* is a synthesis of various eastern and western dance and theatre practices, and is influenced by European avant-garde performance, eastern philosophy and Japanese aesthetics. Her artistic vision aims to diminish the 'human-centric' and re-orientate our focus on the rich diversity of non-human elements that exist in our environment. For over 20 years Linda has produced work publicly, collaborating extensively with choreographers such as Tess de Quincey (De Quincey Co), Frank van de Ven and Victoria Hunt and has produced and presented her own work for festivals, both nationally and internationally. www.lindaluke.com.au

Seminar Room B: Thresholds

Molly Murn

Writing on thresholds: ekphrasis, collaboration, and threshold poetics

This paper considers a 'threshold poetics' methodology as generative practice that acknowledges and embodies the unsettling of contemporary Australian (postcolonial) poetry and poetics. A poetics of the threshold considers the productive capacity of the middle—a site that is fluid, dynamic, essential and sustaining—a meeting place that brings worlds (imaginatively speaking) together. A threshold is an active space, fertile and teeming with possibility, like a river between two bodies of land. This paper considers the threshold as a category of experience, especially in an artistic sense but also socio-politically. It shifts the emphasis away from the ritual and ritualised threshold processes of van Genep (1961) and Turner (1987) to an embodied and empowered experience of the threshold during the creative process and of the creative process. In considering the works of three contemporary Australian poets as exemplars this presentation addresses how both the poetry, and the poets themselves, inhabit the threshold as an in-between place where a transformation—bodily,

linguistically, culturally, spatially—can occur. In particular, ekphrasis and collaboration as practices of threshold poetics will be demonstrated. The presentation will include a creative reading.

Molly Murn holds a Masters in Creative Arts, an Honours degree in Dance, and is currently a PhD candidate in Creative Writing at Flinders University. For her doctorate she is researching contemporary Australian poetry and poetics. Her debut novel *Heart of the Grass Tree* was published with Penguin Random House (Vintage) in 2019. It has been shortlisted for the Indie Book Award for Best Debut Fiction 2020 and the MUD Literary Prize. Molly's poetry is published in various anthologies, including *Transnational Literature and Overland*. She lives in the Adelaide Hills

Connor Weightman

Petropoetry: connecting distant lines

Although we live in a society shaped extensively by oil products and the practices these inform (what some critics call a 'petromodernity'), there remain relatively few literary texts that bring this way of being into question. As such, the hegemonic operations of petromodernity remain unchallenged, making it difficult to meaningfully address large-scale flow-on effects such as wealth concentration, geopolitical instability and climate change. This presentation theorises that a mode of long poetry might be used to creatively map connections between daily habits, language, epistemology and the lesser-seen environmental consequences of living an oil-consuming (that is to say, any) life. An excerpt of the presenter's work-in-progress is used to illustrate how this might function.

Connor Weightman grew up in Perth and currently lives in Melbourne. His poetry has been published in *Westerly*, *Cordite* and *Plumwood Mountain*. He is currently working on a creative PhD about using long poetry to address the ubiquitous problem of oil.

Seminar Room C: Reframing

Lyn Dickens

Intertidal imaginings: coastal surrealism and mixed race subjectivity in creative writing

This paper is a creative and scholarly presentation that examines the potential of surrealism in postcolonial fiction to decentre Western epistemologies. Focusing on the hybrid figures of the mermaid and selkie, this paper explores the potential of these motifs to engage with creolised subjectivities and challenge colonial frameworks in fiction. As a case study, this paper discusses a novella-in-progress that explores the beginnings of colonial settlement in South Australia from the perspective of two mixed race characters. Primarily set in the liminal space of the intertidal zone on the Australian coast, the novella engages with imagined histories and subjectivities that expand beyond traditional literary realism. It also explores the links between postcolonial understandings of subjectivity and ecocriticism, and the potential of hybridised human-animal figures to decentre the human while also providing scope to explore racialised human subjectivities.

Lyn Dickens is a writer and academic currently completing a doctorate in Creative Writing at the University of Adelaide. She has a PhD in Sociology from the University of Sydney and she has been an Asialink Arts Resident and a visiting academic at the University of Cambridge. Her fiction writing has been longlisted for the Richell Prize and the Lucy Cavendish Prize, shortlisted for the Deborah Cass Prize and highly commended for the AAWP Chapter One Prize. She has published short fiction and academic articles in the UK and Australia and she is a sessional lecturer at Southern Cross University

Nicole Lenoir-Jourdan

This is not a witch

Witches are surfing a rising tide. They're everywhere from Airbnb autumn equinox rituals through to aura cleanses on Etsy. Yet in twenty-first century fantasy literature have they managed to find a spell to break through the glass ceiling or are they still stuck in ancient power structures and facades wearing pointy black hats and riding on broomsticks? I will discuss my creative work which looks at the 'witch as a superhero' through a Foucauldian feminist lens. I will analyse the power structures that surround the post-modern witch. These structures include relationships with familiars and accoutrements and will be reflected upon to decide whether in 2020 the witch will sink or walk on water. I will argue that the Western World witch is struggling to break the bonds of ancient power structures whilst in Latin American literature the chattels are breaking and the emergence of a respected female representation has begun.

Nicole Lenoir-Jourdan lives in Sydney, Australia. She has a BA (Communications), MA (Creative Writing) and is a doctoral student in Creative Writing at Deakin University studying twenty-first century fantasy witches from Latin America to Australia to UK/Europe. She has been a columnist and journalist in Australian newspapers and magazines. She is a prize-winning short storywriter and is currently working on an urban fantasy novel. She is managing editor of a travel magazine and is the founding owner of a communications agency now in its twentieth year

Kylie Cardell and Rachel Robertson

Still 'the Kiss of Death'? Memoir and the book of essays in Australia

Earlier this year, author Ellena Savage noted in an interview that 'when I was writing *Blueberries*, I heard the refrain, over and over, that essay collections were the kiss of death in the Australian market'. While the Australian book is published as memoir, the British version is described as essays, and Savage notes that she thinks of herself 'more as an essayist than as a memoirist'. Her words echo Maria Tumarkin's 2015 comment on the limited number of Australian books of essays being published, and suggesting we are in 'pre-landslide days'. Arguing that the literary essay has blossomed (a small rising tide perhaps?) in both stand-alone and sole-authored collection form over the past five years in particular, this paper explores the state of the Australian essay as life writing and particularly the significance of the essay-memoir collection.

Kylie Cardell is Senior Lecturer in English at Flinders University, South Australia. She is the author of *Dear World: Contemporary Uses of the Diary* (University of Wisconsin Press, 2014), and editor (with Kate Douglas) of *Telling Tales: Autobiographies of Childhood and Youth* (Routledge, 2015). Kylie is an executive member for the International Auto/Biography Association (IABA) Asia-Pacific and co-directs the Flinders Life Narrative Research Group (Flinders University). She is the essays editor for the journal *Life Writing*.

Rachel Robertson is senior lecturer and Deputy Head of the School of Media, Creative Arts and Social Inquiry at Curtin University, Western Australia. She is the author of the memoir *Reaching One Thousand* and co-editor of *Purple Prose, Dangerous Ideas about Mothers and Manifestos for the Future of Critical Disability Studies*. Her research interests include life writing, the essay form, Australian literature, writing about illness, disability and loss, and feminist maternal studies

Seminar Room D: Translations

Natasa Kampmark

The algorithmical creation of beauty: literature and artificial intelligence

In "The Poetic Principle", Edgar Allan Poe defines "the poetry of words" as "the rhythmical creation of beauty". Drawing on current biological dogma that human emotions and intelligence are algorithms, I seek to explore the role of AI as an ever advancing algorithm in the field of creative writing. While it may not be surprising to find AI as a topic of literature, especially in SF novels such as Greg Egan's *Permutation City* (1995) or *Rupetta* (2013) by Nike Sulway, how successful can AI be as an author of literature? Haiku poetry generated by AI in a project by Karen Ann Donnachie and Andy Simionato and displayed at the Melbourne Art Book Fair in March 2020, poses fundamental questions about both literature and humanity. In addition, AI can act as an aid to both writers and publishers, as suggested by Jodie Archer and Matthew L. Jockers' *The Bestseller Code* (2016).

Dr. Nataša Kampmark is the author of *Tri lica australijske proze / Three faces of Australian Fiction* (Zadužbina Andrejević: Belgrade, 2004) and co-editor and translator of *Priče iz bezvremene zemlje: antologija savremene australijske proze / Tales from the Timeless Land: an anthology of contemporary Australian fiction* (Zrenjanin: Agora, 2012). She is a member of EASA, ASAL and AAWP. She teaches at La Trobe University in Melbourne.

Dominique Hecq

Autotranslation: the wave over the letter's kernel

If, as Benjamin suggests, a translation must 'lovingly and in detail incorporate the original's mode of signification', translating is an act of creation predicated upon transference—a re-writing that entails a relationship with the other. This, oddly enough, is in accordance with Benjamin's proposition that the translator must allow his language to be powerfully affected by the foreign tongue. But what if the foreign tongue is one's mother tongue? This performative paper explores what is at stake in the act of autotranslation when a writer returns to her mother tongue. I will use my own practice to identify what is re-covered in this trans-narcissistic act, namely, a voice, a word, a letter as does a wave at low tide. Though the theoretical frame of my investigation touches upon linguistic and translation studies, my reflection is essentially underpinned by psychoanalytic concepts and concerns itself with experiential knowledge.

Dominique Hecq grew up in the French-speaking part of Belgium. She now lives in Melbourne. She has long written across genres and disciplines, including literature, critical theory, pedagogy and psychoanalysis. *Towards a Poetics of Creative Writing* (2017) deploys this mix of interests. Her creative works include a novel, three collections of stories and eight books of poetry. Hecq's poems and stories have been widely published in anthologies and journals. Often experimental, these explore love, loss, exile and the possibilities of language. After *Cage* (2019) and *Kaosmos* (2020) are her latest creative works. Among other awards such as the Melbourne Fringe Festival Award, the Woorilla Prize for fiction, the Martha Richardson Medal for Poetry and the New England Poetry Prize. Hecq is a recipient of the 2018 International Best Poets Prize.

Seminar Room A: Eco-poetry

Aidan Coleman

“Next year’s words await another voice”: Alice Oswald’s Dart and the legacy of TS Eliot

The book-length poem *Dart* by Alice Oswald, gives voice both to the terrible beauty of the bioregion of the River Dart in Devon and to the competing economic interests that exploit it. When the poem was first published in 2002, critics often discussed English influences, which included John Clare, Ted Hughes, and Gerard Manley Hopkins. After briefly considering the relationship of these writers to the poem, this paper will focus on the influence of TS Eliot, who in *The Waste Land* wrote the great multi-voiced poem of the Twentieth Century and later in *The Four Quartets* sought to speak for – and to – the nation during a time of national crisis. Viewed through the lens of Jed Rasula’s compost library and more traditional concepts of heritage, I will explore, and critique, what I present in Oswald’s poem as an organic localism in dialogue with Eliot, and ask what role, if any, concepts like nation can play in a broad and credible eco-poetics for the 21st Century.

Aidan Coleman’s first two collections of poetry, *Avenues & Runways* and *Asymmetry*, both published by Brandl & Schlesinger, were short-listed for the NSW Premier’s Kenneth Slessor Prize, the John Bray Poetry Prize and the WA Premier’s Book Awards. His third book of poems *Mount Sumptuous* was published this year by Wakefield Press. Aidan’s PhD on John Forbes (2017), was awarded a University Medal for Doctoral Research and he is currently writing a biography of the poet. Aidan’s articles have appeared in *New Writing*, *Text*, *JASAL* and *The Conversation*. He is a Visiting Research Fellow in the School of Humanities and an Early Career Researcher at the J.M. Coetzee Centre for Creative Practice at the University of Adelaide.

Dave Drayton

Writing water: aquatics, poetics, constraint

Water covers nearly three-quarters of the Earth’s surface and ceaselessly, has inspired writers and artists. But how is water written in contemporary poetry? Through a textual analysis of three poetic undertakings this paper examines approaches to formulating constrained writing that mimics qualities of bodies of water in Australia, the UK, and Europe. Evaluating Philip Terry’s *Quennets* (Carcenet, 2016), Jake Goetz’s *Meditations With Passing Water* (Rabbit, 2018) and the Danube segment of Michèle Métail’s ongoing *Poème infini – Compléments de noms, Le cours du Danube – en 2888 kilomètres/vers... l’infini* (les presses du réel, 2018), this paper describes their lyric use of water and development of site-specific constrained eco-poetics.

Dave Drayton is a lecturer in Creative Writing at the University of Technology Sydney. His research and creative work focus on experimental approaches to poetry and literature.

Seminar Room B: Panel

Grief Works: reading and writing memoir in a time of loss

As a rising tide of grief moves across Australia and the world, our panel will explore the ways three practitioner-researchers read and write about grieving, examining new ways to embrace the experience of loss and communicate with others in meaningful, and hopeful, ways.

Rachel Robertson

‘With and through’: grief objects in memoir

I have found this statement by Margaret Gibson to be true: ‘In the most simple, fleeting and poignant moments, people grieve with and through objects’ (296). A certain teacup, once used by my grandmother. A messy scrapbook of recipes that I keep but rarely read. These objects sooth me and help me grieve, but they also remind me of loss, and highlight the absence of family members. Such objects may provide information about the past, but can also unsettle our assumptions and expose new or even confronting insights. Objects, I suggest, are contradictory partners to our grief, even as we grieve ‘with and through’ them. This paper investigates the relationship of objects and grief in memoir, referencing examples from Australian memoirists and exploring the use of objects in my own autobiographical essays. Gibson, Margaret. 2004. *Melancholy Objects*, *Mortality*, Vol. 9, No. 4, November, pp 285-299.

Rachel Robertson is senior lecturer and Deputy Head of the School of Media, Creative Arts and Social Inquiry at Curtin University, Western Australia. She is the author of the memoir *Reaching One Thousand* and co-editor of *Purple Prose, Dangerous Ideas about Mothers* and *Manifestos for the Future of Disability Studies*. Her research interests include life writing, the essay form, Australian literature, writing about illness, disability and loss, and feminist maternal studies.

Victoria Kuttainen

Grief as paradigm

As the first decades of the new millennium clicked over to the futuristic date of 2020, the Australian bush fire crisis shifted the debate around climate change into a widespread sense of climate grief; and as the COVID19 pandemic was declared, it seemed we were shifting from crisis to crisis and grief to grief. While this occurred I have been completing the first draft of a memoir of my own complicated grief, tentatively called *Bewilderment*. As I have approached my first long-form manuscript of creative writing about migration, mental health, and mourning, I have seen the world, and indeed my own academic training, through the lens of grief. This paper investigates the notion of grief as paradigm, exploring the touchpoints of grief in my own autobiographical practice through those of others, to reflect on limits, paradigm shifts, ends and new beginnings.

Victoria Kuttainen is Associate Professor of English and Writing at James Cook University in North Queensland. British-born and Canadian-raised, issues of geography and identity have been touchstones of her academic work and training, which was crystallised as an international PhD student with the Postcolonial Research Group at University of Queensland. Her academic books include *Unsettling Stories* (2010) and *The Transported Imagination* (2018). In May to July 2019 she was Writer in residence at the Historic Joy Kogawa House, Vancouver, Canada; and in 2020 she looks forward to a one-week residency at Varuna.

Marina Deller

Strewn scrabble Letters: exploring the writerly self and grieving self in grief memoirs

Writing grief memoir engages both the writerly self and the grieving self. How do we reconcile these two selves? Do they converge, or conflict? I track the relationship between these two key identities as I undertake a PhD in fragmented grief memoir. Anne Jurecic states, 'In a society preoccupied with loss and death, reading and writing grief memoir has become part of our 'modern rituals of mourning' (Jurecic 848). Having inherited writing from my mother – a poet and academic who I lost to cancer when I was a teen – grief writing has become my definitive ritual of mourning. This paper considers the role of words, literature, and intertextuality within literary modes of grieving. I will discuss my own memoir-in-progress, read short creative excerpts, and contextualise my research within current bereavement and literary work.

Marina Deller is a PhD candidate and tutor in the College of Humanities, Arts and Social Sciences at Flinders University, South Australia. Her research explores contemporary Australian grief and loss memoir. She is particularly interested in the idea of a 'grieving identities' and how fragmented life writing forms might address and represent the grieving self. Her creative writing considers identity, loss, relationships, and bodies. She is affiliated with the Flinders Life Narrative Research Group.

Seminar Room C: Evocations

Merav Fima

Literary Evocations of the Zohar in Contemporary Fiction

The Zohar, a seminal work of Jewish mysticism and one of the greatest literary and spiritual achievements of the medieval Spanish Jewish community, has only recently begun to be appreciated for its literary characteristics, such as narrative, drama, and setting. What can contemporary novelists learn from the Zohar's poetic devices and aesthetics? Referring to both published works and to the presenter's own novel-in-progress, this paper explores the role of the Zohar as an ever-relevant source of inspiration and as a model for contemporary works of literary fiction, shedding light on questions of gender, identity, and the creative process.

Merav Fima is a PhD candidate in the Literary and Cultural Studies Program (Creative Writing) at Monash University. Her prose and poetry have appeared in a number of anthologies and literary journals. She won the Energheia Literary Competition in Matera, Italy (2014) and was a finalist in the Tiferet literary journal's 2019 fiction contest. Other publications include the chapter "Little Points of Brilliance Dancing on Grey Stones: Light and Shadow in Gustave Flaubert's Madame Bovary and in Impressionist Art" in the book *Light in a Socio-Cultural Perspective* and a book-length translation of Gal Ventura's *Maternal Breast-Feeding and Its Substitutes in Nineteenth-Century French Art*.

Dominic Symes

Slamming poetry: speaking up or writing down?

This paper expands upon my review article written for *TEXT on Slam Your Poetry: Write a Revolution* by Miles Merrill and Narcisa Nozica. Whilst primarily an instructional guide for writing teachers and students, the occasion of identifying the fundamentals of the medium (as poetry performed at a Slam event, rather than a genre in-itself) provides a unique opportunity to re-consider the poetry excluded by the authors that exist at the "shaking-piece-of-paper-in-hand, mumble abstract rhymes and look-at-the-floor-for-20-mins poetry reading" (1). This paper is a re-evaluation of page poetry in light of Slam poetry's desire for transparency and "vulnerability", espoused by the authors as the means to most effectively communicate affectively through the poem (66). Tracing the shared origins of page and stage poetry and Modernist departures, I critique the continuities and discontinuities within contemporary poetry through the lens of Walter J Ong's concept of "post-literate orality" (160).

Dominic Symes lives and writes on Kaurua land (Adelaide). He is a recent PhD graduate in Creative Writing at the University of Adelaide where he received the 'Bunday Prize for English Verse' in 2018. His poetry has been published in the Australian Book Review, Australian Poetry Journal, Transnational Literature, and Award Winning Australian Writing. His reviews and criticism have appeared in Cordite Poetry Review, Axon: Creative Explorations and TEXT Journal. He was recently appointed as a Visiting Associate in the Faculty of Arts at the University of Adelaide and will take over as Reviews Editor for TEXT Journal in October 2020.

Johanna Aitchison *Lockdown Lyric*

The contemporary postmodern poet usually "sings" of matters personal to the lyric I, and poetry that engages with social and political issues is often criticised for its lack of music and emotional resonance. The challenges of climate change, the global shift to authoritarian governments, and the recent coronavirus pandemic, has foregrounded the political to such an extent that many contemporary poets are grappling with the challenge of including such elements in *their* poetry. How can poets write about social and political issues without sacrificing lyric musicality? How does one incorporate politics into poetry without reducing the poem to a version of the propaganda one is attempting to critique? I have been examining these issues in the creative section of my doctoral thesis, and the poems I will present are lyric documentaries responding to the Covid-19 pandemic, with a primary focus on the experience in Aotearoa-New Zealand.

Johanna Aitchison is a lecturer in Creative Writing at IPU New Zealand, and a doctoral candidate in Creative Writing at Massey University, Palmerston North. She was the Mark Strand Scholar at the Sewanee Writers' Conference in Tennessee in 2019, and a fellow on the Fall Residency of the International Writing Program at the University of Iowa in 2015. She has published three volumes of poetry in New Zealand, and her poems have appeared in Best New Zealand Poems, Turbine, Sport, and Poetry New Zealand Yearbook, as well as international publications, such as Best Small Fictions (2019).

Seminar Room D: Workshop

Outside the city: supporting our regional academics and writers

Academics and writers at regional universities, or located in regional and rural parts of the country, often have different experiences from their more urban counterparts. The AAWP is interested in learning more about the regional experience to support our academics and writers outside the city. If you're employed at a regional university, live in a regional or remote area, or are just passionate about the experience of regional writers and academics, please come and join us for a conversation. This discussion will feed into the AAWP's current 'Regional' special project.

Australasian Association of Writing Programs Annual General Meeting: 3.30-4.30pm **Chair: Julia Prendergast**

G.03 in-person, or join Zoom Meeting:

<https://us02web.zoom.us/j/83806823480?pwd=NDk4M3pwemVQeDd1OWRaQzh1MzkzUT09>

Celebration of AAWP Writers & Translation Prizes 2020

A full list of AAWP prize winners is on page 66.

This will be followed by Launch of ACE Anthology featuring:

Joshua Kemp, Margaret Hickey, Joshua Hayes, Deb Wain, Anne Hotta, Thomas Hamlyn-Harris, Judi Morison, Chemutai Glasheen, Carly Rawson, Annabel Stafford, Suzanne Hermanoczki, Sophie Overett.

G.03 in-person, or Join Zoom Meeting

<https://us02web.zoom.us/j/83806823480?pwd=NDk4M3pwemVQeDd1OWRaQzh1MzkzUT09>

NOVEMBER 18

WEDNESDAY DAY 3

Stream 1: 9:00 am – 10:00 am (GMT+10)

Seminar Room A: Innovations and adaptations

Ross Watkins

Pitching stones at the ocean: perceived values of 'innovation' in HDR creative writing thesis production

Over the past ten years as a higher degree research supervisor I have witnessed the means by which two-dozen creative writing candidates have negotiated the expectation that their thesis will stand as an 'innovation' within their respective fields of enquiry. The challenges encountered include understanding what constitutes innovation and why it is considered a research imperative; how to view and articulate practice as innovation; how innovation influences, if at all, the act of making; and how the requirement for innovation influences the shape of the thesis across various phases of its development. As a supervisor I wanted to map these negotiations to gain deeper critical insights into what many candidates perceive as pitching stones at the ocean—a modest contribution creating discreet ripples. This paper synthesises my own views with the voices of six HDR candidates asked to articulate their experiences at various progression milestones, offering insights that may benefit current and commencing candidates and their supervisors.

Ross Watkins is an author and illustrator for both children and adults. His adult novel *The Apology* (UQP) was published in 2018, while *One Photo* (Penguin Random House) was shortlisted for the CBCA Picture Book of the Year 2017 and published in North America and China. Ross' scholarly research explores practices in illustrated narrative, representations of melancholy, and radical modes of scholarly writing. Ross is a TEXT editor and Senior Lecturer in Creative Writing at USC.

Jack Cameron Stanton

Problems with defining what comes after postmodernism

Since the mid-1990s, scholars have predicted that the postmodern moment has passed. If the postmodern condition has superannuated, what are the features of the dominant cultural paradigm emerging to replace it? This paper adopts, tentatively, the view that postmodernism functions as the 'background' to 21st Century artistic impulses, sentiment, and feelings. It focuses a critical gaze on the neologisms suggested as emergent, most notably the "post-postmodern" and "metamodern". Both terms agree that contemporary art forms seem to exchange postmodernism's *negative*-orientation for a restored sense of 'affect', 'sincerity', '*metaxy*' (or *betweenness*), and 'sense of depth'. Literature is a useful lens through which to examine the 'structure of feeling' of a particular society at a particular moment in time. This research assesses the rise of new terminology seeking to periodise today's literature. Could so-called 'post-postmodern' literature be nothing more than a shifting emphasis, away from metafictional language games and toward a renewed sense of worldliness? Are texts, consciously or otherwise, re-aligning the discursive, textural techniques of postmodern fiction toward constructing a cluster of coherent ideas beyond the postmodern? Or could we be witnessing the perceived 'dead-end' of a debate being compelled forward *post*-postmodernism, when indeed it has nowhere left to go?

Jack Cameron Stanton is a writer from Sydney. His short stories are published in *Southerly*, *Sweatshop*, *Seizure*, *Voiceworks*, and the UTS Writers' Anthology. He regularly reviews for *The Weekend Oz* and *Sydney Morning Herald*, and has also appeared in *The Lifted Brow*, *Overland*, *Sydney Review of Books*, *SBS Voices*, *Mascara Literary Review*, among others. He is studying his Doctorate of Creative Arts at the University of Technology, Sydney. The primary element of his DCA is the satirical novel *FunCity* about a paranoid stoner's search of Sydney's underworld for his missing father, the CEO of a company responsible for manufacturing a mysterious, highly addictive entheogenic drug called FUN. Alongside the novel, he is writing an exegesis that examines the problems with defining what comes after postmodernism through the lens of contemporary fiction.

Geoff Hill

Doing research differently: a case study of academic cabaret

As the climate (for academic writing) changes, some forms become submerged and new forms emerge. In the wake of OECD redefining research to embrace forms of creative work (OECD 2002: 128), and with signalling from multiple events (for example the UK Big bang exhibition which showcased creative ways of presenting quantitative data) that have similarly applied creativity to all elements of research, there has been a revolution of different ways of presenting research and therefore of academic writing. One example of creative academic writing, Cabaret (mentioned in Brown, 2014) is innovative but also elusive. It may even be contested whether it counts as entertainment or research! Is it an example of transformative practices emerging from the Academic Literacies (Lea and Street 1998; Lillis et al. 2016)? This presentation will model cabaret as academic writing and in the same presentation explore some why? and how? Questions of this emergent form of academic writing. [The presentation will be sung and spoken but participants are not expected to sing their contributions and responses].

Geoff Hill has been teaching research supervision to academic staff at universities in Australia and U.K. His teaching appointments arose out of his doctoral investigation into the ways in which post positivist inquiry is undertaken, supervised and examined which included a cabaret titled 'Doing a doctorate'. This event initiated an academic career signified by one-man cabarets as academic presentations. He has a background in the performative arts and training as an opera and musical theatre singer which he draws on lecturing in Communication, Management, Education and Research. Geoff's first one-man cabaret was written in 1995 on 'Being a Reflective Practitioner'. Following his cabaret on 'Doing a Doctorate', he wrote and performed a subsequent one-man cabaret on 'Research Supervision' which was performed at the International Conference on Quality Postgraduate Research in Adelaide, Australia in 2006 and has consistently presented since then in Australia and U.K. Geoff is the principal author and instigator of 'the research supervisor's friend' – a Wordpress blog. <http://supervisors-friend.wordpress.com/>

Seminar Room B: Narrative Perspectives

Spiri Tsintziras

The body: the fractured form, silence and internalising language in domestic noir

This presentation focuses on my domestic noir novel, *The Body*, which uses fragmented, polyphonic first-person narration. *The Body* explores themes of parenting, ageing, sexuality, and sexual abuse by those in positions of power. It examines the personal costs of maintaining silence about abuse, as well as the sometimes disturbing, and perhaps even lethal, implications of speaking up. To further the work, my exegetical enquiry explores the representation of violent crimes against women in the domestic noir genre, particularly the silencing of the female voice. I use Elisabeth Schüssler Fiorenza's feminist theory of Kyriarchy to examine the ramifications of the subordination of one person or group to another. I contemplate how survivors of sexual abuse internalise their stories. I investigate how this is a form of silencing that relates to the way dominant discourse is capable of excluding minority stories. I explore the relationship between fragmented narration and trauma stories, investigating how this crossover is represented in the domestic noir genre, broadly, and in my own work in particular. This presentation includes a reading from *The Body*, and an analysis of the ideas and concepts that have helped me progress the work.

Spiri Tsintziras is the author of the memoirs *My Ikaria* (Nero, 2018) and *Afternoons in Ithaka* (ABC Books, 2014). She is the co-author of the award-winning title *Parlour Games for Modern Families* (Scribe, 2009) which has been translated into Chinese and Italian. Her life writing and short non-fiction have been published widely in anthologies, newspapers and magazines. She teaches Professional Writing at Swinburne University, runs the communications business [Writing Spirit](http://WritingSpirit.com) and blogs at tribaltomato.com. She is currently undertaking a Master of Arts at Swinburne University, Melbourne. *The Body* is her first attempt at a fictional work.

Nicolas Brasch

Speaking for us: first-person plural, social identity theory and representations of collective identity.

This presentation focuses on how first-person plural narration (FPPN) contributes to representations of collective identity in literary fiction. I'll also discuss how the relationship between FPPN and the protagonist affects the representation of collective identity. I explore FPPN, collective identity and subcultures through the critical lens of social identity theory. This provides an explanation for a range of behaviours (including decision-making, formation of relationships and group mentality) within these contexts.

My interest in FPPN and collective identity stems from my use of FPPN in my novel manuscript, *Boots, Braces and Bunions*. The narrative focuses on four friends who, while members of the skinhead subculture in their youth, made a pact: whenever one of them was in trouble, they could call on the others for help, no questions asked. Years later, when the characters are in their late 50s and have not seen each other for more than twenty years, one of them calls in the pact.

I apply FPPN to contrast the collective voice of the protagonists in their youth, with the initial posturing and skirting around their relationship that occurs when they reunite in middle age.

My presentation will include a reading from *Boots, Braces and Bunions*.

Nicolas Brasch is an award-winning author of more than 400 books (mainly for children and young adults). He teaches Professional and Creative Writing at Swinburne University and RMIT. Nicolas is the Director of Melbourne Jewish Book Week, the past Chair of Writers Victoria, a workshop facilitator, and the owner of a corporate writing business. He is in the early stages of a PhD in creative writing.

Kelly Palmer

The Gold Coast at the End of the World.

Living haunted on the Gold Coast, exposed at the edge of the ocean and under the open sky, I felt as if the end of the world was always nearby. Could this aura of death that was so personal be captured in the city itself? This paper is a work of fictocriticism that combines qualitative textual analysis of Gold Coast literature with self-reflective creative writing praxis to mine the cultural imagination for apocalyptic images of the Gold Coast. Selected local creative writing from Frank Moorhouse, David Malouf, Sally Breen, and Matthew Condon, et al, as well as cultural studies from Breen, Patricia Wise, Ruth Barcan and Grahame Griffin glimpse images of death and apocalypse. Indeed, a mythological marriage of paradise and rapture throughout literary history further hints towards the Gold Coast's imaginary function as a limbo between and on the edges of many boundaries. Meanwhile, my own creative writing focuses on socioeconomic alienation as an amplifier for the city's other- and after-worldliness. Given the city's vulnerability to rising tides, coastal erosion, and socioeconomic instability in the face of climate change, this deathly or limbo-like aura may prove more prophetic than true to its time.

Kelly Palmer teaches media and communication at the Queensland University of Technology. Her practice-led PhD thesis, *Belonging at the End of the World* explores imagined representations of the Gold Coast as limbo. She has published research on these topics in national and international books and journals. Her fiction and non-fiction appear in *Overland*, *Voiceworks*, *SWAMP*, and *REX*.

Seminar Room C: Becoming

Sophie MacNeill

Deep water fishing: producing creative connections out of the depths of family secrets

In *Accidental Ethnography: An Inquiry into Family Secrecy*, Christopher N. Poulos writes that, 'the emerging literature on family secrets... seems to suggest that, at some point in the progression of a family's story, a storyteller must emerge' (2018, p. 10). By rebelling against familial patterns of secrecy and silence, a writer can create texts that harness new ways of relating. The act of connecting hidden familial trauma to the art of storytelling creates potential for the productive use of shame and/or stigma. By rebelling against deep-rooted familial patterns of disconnection, a storyteller can attempt to disrupt this cycle by creating new connections, both within themselves and within their written work. This paper will examine the outcome of using autoethnographic methodology to create a fiction-memoir hybrid manuscript that explores themes of exile, return, and the impact of hidden familial trauma on identity formation. Poulos, C 2018, *Accidental Ethnography: An Inquiry into Family Secrecy*, Taylor & Francis Group, Milton.

Sophie MacNeill is a writer and PhD candidate at Griffith University on the Gold Coast, Australia. Her writing has appeared in *TEXT*, *Talent Implied: New Writing from Griffith*, *Bareknuckle Poet Annual Anthology*, and *ACE Anthology* by Recent Work Press.

Megan Anning

Irregular rhythms

These samples from the creative work in progress of my PhD exploring Bohemianism in early 21st Century Australia use *Écriture Féminine* as a methodological linchpin to breathe life into the modernist myth of Bohemianism by summoning the characters of Tomas and Clio as representative figures of the cliched idea of the rebellious artist icon who lives on the edge of society. Though inspired by Henri Murger's 'Bohemians of the Latin Quarter', the seminal text on Bohemianism published in 1851 and set in Paris, my narrative is set in West End, Brisbane and the selected excerpts demonstrate my experimentation with Kerouac's 'spontaneous prose' approach to storytelling featured in his 1958 'The Subterraneans' novella, Kate Braverman's figurative laden prose in 'Lithium for Medea' and Eileen Myles' 'fictional memoir' style in 'Chelsea Girls'. Through this multifaceted lens, the dichotomies at the heart of Bohemia are explored, revealing that bourgeois culture can be likened to the steady rhythm of a tide to show how the iconic 'rebel artist' figure swims against these regular norms in order to invoke the myth of the tragic Bohemian.

Megan Anning is an Australian writer who is obsessed with Bohemianism and the romantic idea of the 'starving artist'. Her stories and poetry often incorporate intertextuality as a central narrative device and have appeared in *Text Journal*, *FIVE:2:ONE*, *The West End Magazine*, *October Hill Magazine*, *The Finger Magazine* and *The Citron Review*. She has an MA in Creative Writing and is completing her PhD in Creative Writing at Griffith University, Queensland. You can find her musings at: <https://megananningwriter.blog/>

Valentina Maniaco

Translation as pathway to becoming a writer

I spent 2018 crafting a story; the premise, the setting, the characters, and scenes, were clearly defined before I started. I was careful to choose my words, tossing around synonyms trying to find the perfect fit, paying particular attention to sentence structure and mulling over the form of the conversations which would be included, as we all do when we write. I tried to get a sense of my imaginary reader, and whether my descriptions would be evocative enough for them to visualise the scenarios depicted. The story was not told to me by someone else, it was not invented in my imagination, nor was it anything I had experienced myself; it had already been written. I rewrote it. There is an adage which says "translation is no substitute for the original". That is incorrect. Translations have always been substitutes for originals (Bellos, 2011, p. 37). And in the case of literary translation, the best ones are performed by writers. In this paper I discuss my evolution from translator to writer

Valentina Maniaco is currently undertaking a PhD at Griffith University, and part of that project includes the translation of her uncle's memoir *Mestri di mont* (2007); it will be published later this year. She has previously translated the contemporary short story, *American Parmigiano*, by Wu Ming, which you can find on their website: <https://wumingfoundation.tumblr.com/post/165611008900/our-short-story-american-parmigiano-2008-is-now>. Besides all things Italian, she loves cats.

Seminar Room D: Place-making

Nigel Krauth

The Gold Coast as literary setting and concept

There are more Gold Coasts in the world than one might imagine. I count eleven of them. And several are associated with a significant literature of novel writing. Among Gold Coast settings in fiction, the best-known and most influential is F Scott Fitzgerald's depiction of the Long Island Gold Coast in *The Great Gatsby* (1925). Among others, Australia's Gold Coast has been used as setting since 1958. But the original Gold Coast was in West Africa, an area colonised by European powers from the 15th to the 20th century. One might think that 'Gold Coast' is a recent concept encompassing surf, sand, sex and crime, but it dates back 500 years – and still means today pretty much what it did back then. This paper seeks to trace the influence of the gold coast as a generic setting: as a concept which produces particular sorts of dramas, plots, central issues and ranges of characters; as a tide of Western thinking which has not abated.

Nigel Krauth is Professor and Head of the writing program at Griffith University. He has published novels, stories, essays, articles and reviews. His research investigates creative writing processes and the teaching of creative writing. He is the General Editor of *TEXT: Journal of writing and writing courses*. His most recent book is *Creative Writing and the Radical* (MLM 2016).

Donna Brien

Shifting times and tides: Bondi Beach and Australian writing

One of the most iconic of Australian beachside locales is Bondi Beach. Bondi Beach also looms large in popular imagining and the news; the first beach, for instance, to be closed in Australia due to the COVID-19 virus outbreak in 2020. Alongside the some 11,600 residents living in this densely populated area of Sydney, in more usual times the beach attracts almost three million visitors annually. These individuals visit both the beach proper as well as the surrounding commercial areas which contain many popular cafés, restaurants and other leisure-oriented businesses, including a well-patronised independent bookshop, as well as a number of community street libraries. For the reading pleasure of residents and visitors, as well as armchair travellers, Bondi Beach also features in a range of fiction and non-fiction writing. This presentation examines these publications, and what they reveal about changing tides in the trends in Australian writing and publishing as well as the waves of writer and reader interests.

Donna Lee Brien, PhD, is Adjunct Professor of Creative Industries at Central Queensland University. A previous President of the AAWP, and editor of many special issues of *TEXT*, she is the author, co-author, editor and co-editor of 23 books, including *The Shadow Side of Nursing: Paradox, Image and Identity* (2020, written with Margaret McAllister), *Publishing and Culture* (2019, edited with Dallas J. Baker and Jen Webb), *The Doctoral Experience: Student Stories from the Creative Arts and Humanities* (2019, edited with Craig Batty, Liz Ellison and Alison Owens), *Offshoot: Contemporary Lifewriting Methodologies and Practice in Australasia* (2018, edited with Quinn Eades) and *Recovering History Through Fact and Fiction* (2017, edited with Dallas J. Baker and Nike Sulway). Donna's latest book, edited with Elizabeth Ellison, is *Writing the Australian Beach: Local Site, Global Idea* (2020).

Louise Martin-Chew

Public art: its shifting narratives

Public art marks the moment in which the rising tide of public opinion clashes with the often more conservative nature of commissioning bodies (government, council, institutions). It may be in the writing about these flashpoints that their progression against the tide is documented. In 2019 Judy Watson's public art project for the Kingsford Smith Drive Riverwalk in Brisbane was completed, together with a publication that details the research that guided its development. This project allows history to be front and centre in public design. Yet its message, which etched the Indigenous history of Brisbane into the fabric of the new infrastructure, became uncomfortable for the commissioning body. Public art often rattles at the cages of society's dominant narratives. In this paper I will discuss the importance of writing about current public art, and use Watson's Kingsford Smith Drive experience to describe the artistic imperative to truth-telling.

Louise Martin-Chew is a visual art writer, contributing to art magazines, exhibition catalogues, newspapers and books since 1993. She holds a PhD from the University of Queensland (Creative Writing) 2019, a Graduate Digital Research Fellowship (UQ, 2019), and is John Oxley Fellow at the State Library of Queensland (2019-2020). She is editor of *Judy Watson: bandarra-gan chidna: strong woman track/ track of strong women* (2019), author of *Linde Ivimey*, a monograph on the Sydney-based sculptor (2012), *Judy Watson: blood language* (MUP, 2009), *Fiona Foley: Forbidden* (2009) and *The Heart of Everything: The Art and Artists of Mornington and Bentinck Islands* (2008).

Seminar Room A: Postcards from the Pandemic (Panel)

Kate Cantrell, Emma Doolan and Kelly Palmer

Postcards from the pandemic: teaching creative writing during COVID-19

This panel offers perspectives from three creative writing academics on the personal and professional challenges of teaching creative writing during the COVID-19 pandemic. As lockdown began and social distancing became the norm, mainstream media looked to writers for advice on how to work from home, while teachers used to delivering face-to-face instruction devised new strategies for engaging students online. Some of these strategies worked; others didn't. Unsurprisingly, as many students struggled to adjust, anxiety increased and their capacity to engage with their studies was affected. In some cases, the type of stories students submitted for assessment also changed. Following the question of how this adaptation, or failure to adapt, inevitably transformed creative writing praxis, this panel explores three practical and pedagogical intersections: managing workloads, making allowances, and maintaining wellness during a pandemic. This panel suggests that while art may absorb chaos and anxiety to aesthetic effect, teachers and students are stretched beyond capacity. Further, critical reflections on teaching through the pandemic reiterate the unavoidably personal nature of creative writing in a formal learning context.

Kate Cantrell is a lecturer in Creative Writing and English Literature at the University of Southern Queensland. Her short stories, poems, and essays have appeared in several magazines and journals, including *Meanjin*, *Overland*, and *The Lifted Brow*. Her research interests include the precariat, creative writing pedagogy, and representations of wandering in contemporary memoir and travel writing. She writes regularly for *Times Higher Education*.

Emma Doolan is a lecturer in Creative Writing at Southern Cross University. Her research explores Gothic representations of place, particularly in writing about Australia's hinterland regions. She is also interested in modernism, feminism, ecocriticism, pop culture, and creative writing practice.

Kelly Palmer is a casual academic at the Queensland University of Technology. She has taught creative writing in primary and high schools, libraries and writers' centres, and at the Brisbane Youth Detention Centre. Her creative and critical writing has been published in *Overland*, *Voiceworks*, *Swamp*, *Transnational Literature*, and *Queensland Review*. Her research explores textual representations of the Gold Coast.

Seminar Room B: Writing Ecologies

Josephine Browne and Chantelle Bayes

Beyond the anthropocene: writing subjective animal worlds in hope of co-existent futures

In the face of the human/other animal exchange that Covid-19 has made visible in 2020, the urgency with which we consider global challenges, in our writing, has intensified. In this paper, we discuss a creative collaboration in progress, examining human relationships with other animals. The work focuses on a range of species in a series of fiction and creative non-fiction narratives. The subjective experiences of characters are considered pivotal to reader engagement in creative works: how, then, do we apply concepts of subjectivity to the non-human subject or protagonist, as a means of furthering reader engagement with other species? We discuss examples of the dilemmas and difficulties of writing interspecies narratives with the hope of resisting, challenging and destabilising received paradigms. We consider species-specific considerations in our attempts to represent the subjectivity of other animals, within the confines of language, including individuals we have encountered or lived with. The work arises from a sense of our obligation, as writers, to attempt representations, despite limitations, as a means of contributing to the reconsideration of human/animal relationships, in a world where arguments about the necessity to do so increasingly appear passé.

Josephine Browne is an Adjunct at the Griffith Centre for Social and Cultural Research. She has Honours and Masters degrees in English Literature (Monash) and a PhD in Gender Studies (Griffith). Her writing and research are focused on narratives as a means to examine imbalances of power, primarily in relation to other animals and gender. She is a Narrative Therapist who utilises discourse analysis and deconstruction in sociological practice and creative writing.

Chantelle Bayes is a writer and environmental humanities researcher. Her work has been published in *TEXT*, *Media/Culture* journal, *Axon* and *Meniscus*. She is currently an Adjunct researcher at Griffith University.

Kim Satchell

Earthrise to Oceania rising

The ecological crisis of the Anthropocene has become the defining feature of the challenges facing the multi-species earth community of the early 21st Century. For all the promise environmentalism of the past has opened the necessary resolve to come to terms with addressing the human-induced ecocide remains beyond its ken. A re-invigorated environmental movement for 'our' time is both imperative and pragmatic. In this paper I take the coining of the term Earthrise, derived from the seminal image from the moon, as a point of departure for re-articulating the hope of an environmental culture of the future, in the here-and-now, with creative practice and deliberate action. Further, I employ the idea of Oceania rising as a multi-faceted reality of concern and possibility. In the final gambit a consideration of the mythology of Hawaiki becomes a compelling vision for reconciling the past, while instantiating a new resilient ecology, using culturally appropriate and established methods of cultural reproduction.

Kim Satchell is a surfer, poet, writer, and environmental philosopher, based at Southern Cross University (Coffs Harbour) with research interests in studies in creativity, everyday life studies, perennial philosophy and the environmental humanities. Published in leading academic journals the Cultural Studies Review, Performance Paradigm, Continuum and TEXT.

Kiera Lindsey

"Intermingling Estuaries": Speculative Biography: Life Writing experiments that shift beyond the binaries

When it comes to writing the past there have always been those who wish to impose firm boundaries between what is certain and what is not. While those, like the historian Inga Clendinnen, have insisted a ravine must separate history from fiction (2006), the last decade has witnessed a proliferation of projects that experiment in ways that are, Anna Haebich suggests, in the curated collection of essays in TEXT by Camilla Nelson and Christine de Matos (2015), 'factually informed but imaginatively conceived' (Haebich 2015: 5). What was once conceived of as a 'no man's zone' between opposing epistemologies, disciplines and genres has become more like a fertile estuary in which these once disparate waters intermingle, often in ways that are carefully considered in terms of methodology and ethics. In this paper, we discuss a new book we are co-editing, which is under contract with Routledge on the subject of Speculative Biography (Brien and Lindsey in press), in which a host of national and international writers are using a work-in-progress case-study approach to reflect upon the techniques they have been using in their own life writing projects, and which signal, we believe, a fundamental shift beyond the binaries which once distinguished history and fiction.

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Kiera Lindsey is a Senior Research Fellow conducting an Australian Research Council grant on speculative biography and historical craft at the University of Technology Sydney. Her first speculative biography, *The Convict's Daughter* (Allen & Unwin) was published in 2016; she is currently working on a second, on the colonial artist Adelaide Ironside (Allen & Unwin), as well as a co-edited collection on *Speculative Biography* with Professor Donna Brien (Routledge, forthcoming). Lindsey has presented masterclasses nationally and internationally, been a regular guest on ABC Radio National and an on-camera historian with Foxtel and the ABC. She is currently an executive member of the History Council of New South Wales.

Seminar Room C: Vantage Points

Caitlin Noakes

The clown and the king: the creative writing higher degree by research (HDR) thesis with embedded performative exegesis as carnivalised literature

Bakhtin describes the heteroglot novel, within which competing social discourses are rehearsed, as the archetype of carnivalised literature. Carnivalised literature collapses discursive hierarchies to undermine dominant social narratives. The creative writing higher degree by research (HDR) thesis with an embedded performative exegesis, which performs research findings using the codes and conventions of creative writing, is an example of heteroglot, carnivalised literature. In recent history in the academy, academic writing has been perceived as not only distinct from creative writing, but also better for creating and communicating research findings. The creative writing HDR creative artefact with an embedded performative exegesis collapses this hierarchy and interrogates the historical, generic, and artificial distinctions

between academic and creative writing. It does this by producing hybrid, double-voiced discourse: single utterances that perform both academic and creative 'work' and are underpinned by the social discourses that inform both academic and creative practice.

Caitlin Noakes is a Doctorate of Creative Arts (Creative Writing) candidate at the University of the Sunshine Coast. Her research explores how narrative works of postmodern science fiction/fantasy might occasion ontological crises in readers. Her academic work has been published in *Assessment & Evaluation in Higher Education* and *Social Alternatives* and has been presented on ABC Radio Brisbane and at the Woodford Folk Festival. Her creative work has been published in *Big Issue* and *Voice* works and presented at the Brisbane Writers Festival. She has worked as a sessional lecturer and tutor at the University of the Sunshine Coast since 2012 in communication, history, and creative writing.

Jane Frank

A rising tide of video poetry: the evolving practice of contemporary Australian poets

This paper discusses the ways in which contemporary poets are pursuing interest in video poetry. It investigates their reasons for combining digital technology with 'literary', on the page poetry, a mix that distinguishes this mode of work from performance poetry like 'Spoken Word' or 'Slam' and also experimental film. The paper questions whether video poetry has accelerated during Covid-19 with the resultant cancelling of readings, workshops and festivals and how poets have responded to isolation, uncertainty and a range of other global issues. The paper distils the findings from a number of interviews with poets in Brisbane and northern New South Wales whose practice incorporates video poetry to illuminate their creative motivations, their interest in working at the cusp of different media and their understandings of why this blend of the word and the visual image has current resonance. It both analyses and reflects on the connections between these findings and broader societal trends but also as a way of questioning whether video poetry is simply 'the digital avatar of multimedia poetry and video blogs' (Noronha 2012) to help define the poetics of video poetry.

Jane Frank is Director of Griffith's Centre for Creative Industries. She teaches in creative industries but also writing and literary studies in the School of Humanities, Languages and Social Science. She is author of *Regenerating Regional Culture: A Study of the International Book Town Movement* (Palgrave Macmillan, 2017) and poetry collection *Wide River* (Calanthe Press, 2020). Her poems have appeared most recently in *Antipodes*, *Hecate*, *Not Very Quiet*, *Meniscus*, *The Bengaluru Review* and anthologies including *Grieve* (Hunter Writers Centre, 2019-20) and the *Heroines* anthology (Neo Perennial Press 2018-9). Her research is concerned with the relevance of books in the digital age and as catalysts for dynamic communities.

Tash Turgoose

Riding the wave of transmediality: sinking or swimming in the digital age

As we dive forever deeper into the Digital Age, the transmedial tide swells, presenting opportunities for stories to transcend platform boundaries, disseminating narrative across multiple mediums on multiple platforms. This paper analyses the interrelationship between these platforms, highlighting the multimodal and intermedia aspects best suited to transmedia storytelling. Then, I will present a new way of assimilating transmediality, introducing a framework, and associated terminology, for the analysis of transmedia narratives. This framework hopes to empower researchers with a cast of terms crafted specifically to define the relationship between narratives on different platforms, addressing how meaning is made in their delivery, but also their combination; how texts speak to one another, across platforms; how this process can be replicated; how redundancies and repetition are handled and/or avoided; and what medium specific features influence how the narrative is delivered and consumed. Examples will be presented, exemplifying the application of the aforementioned framework, as well as my own plans to explore transmediality in practice through the creation of my PhD artefacts.

Tash Turgoose is an author, illustrator and sessional academic, currently undertaking a PhD in transmedia travel narrative at the University of the Sunshine Coast. She wrote and illustrated *Makeshift Galaxy* (2018), illustrated *The Monster Apprentice* (2018) and was part of multi-authored project *Murder in the Mail* (2018). Her latest work can be seen in best-selling author Levison Wood's *The Last Giants: The Rise and Fall of the African Elephant* (2020). Her scholarly research focuses on innovation in illustration and design as well as travel and historical narrative and transmediality.

Seminar Room A

ECR Workshop ‘Employability’ Part 1 – panel discussion

The first part of this workshop on employability seeks to create awareness of job opportunities outside of academia for current creative writing PhD candidates and early career researchers.

This year’s theme, *Rising Tides*, gestures towards the precarious nature of job opportunities many PhD candidates experience during and after their candidature as employability outside of academia is often overlooked. As tides rise and change our coastlines we often need to adapt to new ways of living and in a metaphorical sense, rising tides remind us to develop more innovative ways of thinking, creating and seeking employability in an ever-evolving world.

Join presenters Pamela Greet, Mirandi Riwoe and Nicola Boyd as they will discuss how we can use our skills as creative writing researchers in non-academic job fields, what skills future employers are looking for in a creative writing postgraduates, how we should prepare ourselves for a post-PhD journey outside of academia and what place and role (creative) writing is taking in their lives.

Pamela Greet grew up in a little sugar cane farming town, Home Hill, at one end of what to her is Queensland’s most beautiful bridge – the one that crosses the Burdekin near its mouth. Having lived around the globe she is very happy to call suburban Brisbane home.

Whether it has been in human rights, international disaster response, emergency services, or regional resilience, she has seen the power of a well-told story to grab attention and galvanise action.

But you can’t tell the story effectively, no matter how well-honed your craft, if you don’t also know your audience.

The power of listening is just beginning to be understood.

Mirandi Riwoe is a Brisbane-based writer. Her most recent novel *Stone Sky Gold Mountain* won the Queensland Literary Award for Fiction. Her novella *The Fish Girl* won Seizure’s Viva la Novella V and was shortlisted for the Stella Prize and the Queensland Literary Award for Fiction. She also writes crime fiction under the name M J Tjia. Her work has appeared in *Best Australian Stories*, *Meanjin*, *The Big Issue*, *KYD* and *Griffith Review*. Mirandi has a PhD in Creative Writing and Literary Studies (QUT).

Nicola Boyd is a generalist. She is on her fifth, and favourite, career working as the Manager (Utilities and Stakeholders) for the Department of Transport and Main Roads. In addition to a science fiction novel, her PhD incorporated a census and statistical analysis to answer key questions in the creative writing discipline and proposed a new research methodology.

As a little girl, she migrated to Australia from England and was naturalised on her twelfth birthday. She has many hobbies, including; playing the guitar and harp, sewing replicas of historical clothing, embroidery, and sixteenth century fencing. She has an avid interest in politics, particularly improving support for homelessness, humanitarian and environmental issues.

She finds joy in the mundane and fantastical – most often in their juxtaposition.

Seminar Room B

Engagement & Impact Workshop Part 1

Research Engagement and Impact: A Disciplinary Perspective

In this two-part workshop, we will explore what engagement and impact looks like for the creative writing discipline, and how we might play in this increasingly important research space.

Part 1: We will hear from Professors Jen Webb and Julian Meyrick about their experiences in E&I, namely the ARC’s E&I evaluation exercise and working with cultural partners for research collaboration.

Craig Batty is an award-winning educator, researcher and supervisor in the areas of screenwriting, creative writing and screen production. He is also an expert in creative practice research methodologies. He has published over 70 books, book chapters, journal articles and creative practice research works, as well as many industry articles, book reviews and interviews. He has also guest edited 10 journal special issues. Craig has also worked on a variety of screen projects as a writer and script editor. Professor Craig Batty is currently Head of Discipline, Creative Writing, in the School of Communication, where he oversees teaching and learning, research and engagement.

Jen Webb is Distinguished Professor of Creative Practice, and Dean of Graduate Research, at the University of Canberra. Recent book publications include *Researching Creative Writing* (Frontinus, 2015), *Art and Human Rights: Contemporary Asian Contexts* (Manchester UP, 2016), and the poetry collection *Moving Targets* (Recent Work Press, 2018). *Flight Mode*, a forthcoming volume of poetry, was co-written with Shé Hawke (Recent Work Press, October 2020). She is co-editor of the literary journal *Meniscus* and the scholarly journal *Axon*:

Creative Explorations, and Chief Investigator on the ARC Discovery project 'So what do you do? Graduates in the Creative and Cultural Industries' (DP160101440).

Julian Meyrick is Professor of Creative Arts in the Centre for Creative Industry at Griffith University. He is Artistic Counsel for the State Theatre Company of South Australia and director of many award-winning theatre productions, including *Angela's Kitchen*, which attracted the 2012 Helpmann for Best Australian Work. He has published histories of the Nimrod Theatre, Melbourne Theatre Company, the Paris Theatre, the Hunter Valley Theatre and Anthill Theatre, and numerous articles on Australian culture and cultural policy, including over 70 articles for the *Conversation*. He is Chief Investigator for Laboratory Adelaide, an ARC Linkage project studying the problem of culture's value. His book, *Australian Theatre after the New Wave: Policy, Subsidy and the Alternative Artist* was published by Brill in 2017. *What Matters? Talking Value in Australian Culture*, co-authored with Robert Phiddian and Tully Barnett, was published by Monash University Publishing in 2018.

Seminar Room C: Feature Readings

Marcus Wooloombi Waters

Gamil yanaay walaybaa: No going home (2014)

Published in *The World to Come, Spineless Wonders, Australia*, Marcus Waters's 'No Going Home' offers a story in which "Australia's colonial past, present and future are entwined". Here, as Nike Sulway reflects, "the barriers between different times are understood in complex ways: they are rigid and persistent, but permeable. The past, present and future 'become one' (230), but there is also a strong sense of the responsibility that we – the inhabitants of the present – have to the citizens of the past and the future."

Marcus Wooloombi Waters is a Kamilaroi man and senior lecturer at the School of Humanities, Languages and Social Sciences at Griffith University. With internationally acclaimed Jamaican Scholar and Historian Dr Marva McClean he is co-author of *Indigenous Epistemology: Descent into the Womb of Decolonized Research Methodologies* (Peter Lang 2020) and *Indigenous Knowledge Production: Navigating Humanity within a Western World* (Routledge 2018, 2nd Ed. 2020).

Seminar Room A

ECR Workshop ‘Employability’ Part 2 – Creative & Professional Development

Part two of the ECR employability workshop will focus on feedback and writing, especially during the peer review process. Sue Joseph will discuss different aspects of the peer review process and managing feedback in general: how to apply feedback we receive on drafts to our own work without starting over or making it somebody else’s work, how do we incorporate feedback into the next draft successfully and to the reviewer’s satisfaction. There will be time for questions and answers as well.

Julia Prendergast will make a guest appearance to briefly discuss supervision experiences during Covid-19.

A journalist first, working in Australia and the UK, **Sue Joseph** (PhD) began working as an academic, teaching print journalism at the University of Technology Sydney in 1997. As a Senior Lecturer, she teaches in creative writing, particularly creative non-fiction writing. Her research interests are around sexuality, secrets and confession; ethics and trauma narrative; memoir; reflective professional practice; ethical HDR supervision; nonfiction poetry; and Australian creative non-fiction. Her fourth book, *Behind the Text: Candid conversations with Australian creative nonfiction writers*, was released in 2016. She is currently Joint Editor of *Ethical Space: The International Journal of Communication Ethics*. sue.joseph@uts.edu.au

Seminar Room B

Engagement & Impact Workshop Part 2

Research Engagement and Impact: A Disciplinary Perspective

In this two-part workshop, we will explore what engagement and impact looks like for the creative writing discipline, and how we might play in this increasingly important research space.

Part 2: Participants will be guided through a practical exercise to unpack not only what E&I might look like for them, but also how they might plan and document it. There will be plenty of time for questions and ideas sharing across the workshop.

Craig Batty is an award-winning educator, researcher and supervisor in the areas of screenwriting, creative writing and screen production. He is also an expert in creative practice research methodologies. He has published over 70 books, book chapters, journal articles and creative practice research works, as well as many industry articles, book reviews and interviews. He has also guest edited 10 journal special issues. Craig has also worked on a variety of screen projects as a writer and script editor. Professor Craig Batty is currently Head of Discipline, Creative Writing, in the School of Communication, where he oversees teaching and learning, research and engagement.

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Seminar Room A: Writing Forms

Paul Williams

Writing the locked-room mystery novel

In spite of its strict formulaic parameters, the sub-genre of the locked-room mystery novel in particular can interrogate, innovate and stimulate writing practice. By performing the formula expectations of this sub-genre, fruitful experimentation, innovation and new knowledge is possible. In this paper I outline the process by which I inhabit the genre of the locked-room mystery.

Paul Williams is Program Coordinator Creative Writing & Publishing at the University of the Sunshine Coast, Australia. He has published prize-winning fiction, young adult novels, a memoir, non-fiction, short stories and critical articles, including the memoir *Soldier Blue* (New Africa Books 2007), *Cokcraco, a Novel in Ten Cockroaches* (Lacuna 2013), *Playing with Words* (Palgrave Macmillan 2016), *Fail Brilliantly* (Familius 2017) and his short story collection *The Art of Losing* (Bridgehouse 2019). His latest books are the locked-room mystery *Twelve Days* (Bloodhound Books 2019), *Novel Ideas, Writing Innovative Fiction* (Red Globe Press 2020) and the crime novel *Don't Tell* (Bloodhound Books 2020).

Melanie Seward and Sara El Sayed

Common ground vs breaking lines: the experience of a creative writing HDR peer support group for two women of colour

People of colour experience higher degree research differently – particularly in the field of creative writing, which is dominated, in Australia, by white practitioners. Students of colour experience HDR differently from their white student counterparts, as well as from one another. Peer-only support groups (that operate outside of formal university structures and without senior staff supervision) can be helpful in providing lateral connection that is otherwise missing from HDR, but the benefits cannot be generalised or applied neatly to all students of colour. This paper examines why HDR creative writing students of colour may prefer to seek support outside of the predominantly white formal structures that are characteristic of the academy, and how such support is received and perceived by individual women of colour. It discusses, from the perspectives of an Indigenous woman and an Arab woman, where they meet on common ground, and the breaking lines that distinguish their experiences.

Sara El Sayed is a Master of Fine Arts (Research) student at the Queensland University of Technology (QUT). She holds a Bachelor of Fine Arts (Creative and Professional Writing) and a Bachelor of Business (Economics) from QUT. Her work is featured in the anthologies *Growing Up African in Australia* and *Arab-Australian-Other*. She has written for *Frankie*, *Overland*, *The Lifted Brow*, *Independent Education* and *Bedrock*. She was shortlisted for the 2019 Richell Prize for emerging writers. Her debut memoir will be published by Black Inc. in 2021.

Melanie Seward is a PhD candidate at the Queensland University of Technology and a proud descendant of the Wakka Wakka and Bigambul peoples. She holds a Master of Fine Arts (Research), a Bachelor of Fine Arts in Creative Writing and a Graduate Certificate in Writing, Editing, and Publishing. She works at the Carumba Institute at QUT. Melanie's fiction, essays, and poetry have appeared in *Kill Your Darlings*, *Overland*, *Verity La*, and *Concrescence* and she's had manuscripts shortlisted for the Boundless Indigenous Writer's Mentorship, the Harlequin First Nations Fellowship, and the David Unaipon Award.

Denise Beckton

The sophisticated Australian YA market: a rising tide lifts all boats

The Australian YA market place differs significantly from international platforms, particularly the USA, where industry practices align with the pursuit of 'blockbusters'. This focus on identifying, procuring and streamlining the publication of bestsellers and potential franchises to maximise profit return contributes to 'conservatising factors' that inhibit publishing opportunities in the YA category, and has resulted in a narrowing of the scope of YA bestsellers in genre and themes over the past decade. Although the Australian YA industry is susceptible to these same industry practices, the current market is proving flexible, and uniquely placed to consider, and publish fiction from a diverse range of genres, themes and styles. This may account for the international bestselling success of many Australian fictions in recent times, particularly those with sophisticated content that cross between YA and adult age-defined categories. This presentation examines the unique features of the Australian YA fiction industry that are conducive to, rather than restrictive of, wider publication opportunities for authors of YA fiction.

Denise Beckton is a writer and PhD candidate at the University of the Sunshine Coast, where her bridging research focuses on the liminal nature of Young Adult fiction. Her creative and academic writing can be found in Australian and international publications including *TEXT*, *MC Journal*, *PoP CAANZ*, and *Cambridge University Text*.

Seminar Room B: Remembering

Joshua Lobb

Stories from the Conti: swimming at the continental pool, Wollongong - past, present and imagined futures

The Continental Pool – affectionately known as ‘the Conti’ – is an enduring icon of Wollongong’s social and psychological connection to the coast. Built in the 1920s by volunteers, the pool has a loyal clientele, many of whom have been treading its (slightly cracked) cement steps and diving into its (often bracing) saltwater their whole lives. The stories they tell each other are sometimes repetitious, sometimes profound, but always confirm the entanglements between people and place. In this fictocritical paper, I share some of the stories collected from the Conti, and place this within larger questions of climate change. This research forms part of a larger project, “Blue Futures”, undertaken with artists, scientists, geographers and policy makers at UOW. We aim to see if existing relationships with the coast might help communities engage with impending environmental changes. Our intention is to gather material from our past and present, to create opportunities for communities to imagine their future.

Joshua Lobb is Senior Lecturer in Creative Writing at the University of Wollongong. His stories have appeared in The Bridport Prize Anthology, Best Australian Stories, Animal Studies Journal, Text and Southerly. His ‘novel in stories’ about grief and climate change, *The Flight of Birds* (Sydney University Press, 2019) was shortlisted for the 2019 Readings Prize for New Australian Fiction. He is also part of the multi-authored project, *100 Atmospheres: Studies in Scale and Wonder* (Open Humanities Press, 2019). Joshua holds a PhD on the novel form from UNSW and has published on Creative Writing pedagogy and narrative theory.

Nicole Anae

Synaptic technologies of flow: virtual creative writing classroom pedagogy

As various approaches in online creative writing pedagogy continue to evolve, understandings of what creative writing is and does as much as the modes and forms of creative writing techniques, styles and genres, ever-expand well beyond conventional understandings of time and space; into synchronous and asynchronous synaptic realms and virtual platforms. This presentation takes a practice-led case study approach to map the ways in which creative writing pedagogy incorporating what Graham Harper (2014) identifies as ‘technologies of flow,’ not only builds rapport between teacher and student-writers, but how synchronous ‘flow’ technologies encourage peer networks within the synaptic-technologic creative writing environment, including developing trust relationships in the self-assessment of creative work and prompting ‘digital-born’ experimentation. Coupling the literal focus on sharing with an open impulse of personal action, these modalities of technological ‘flow’ offer students a way of speaking to the world through and about their writing – while emphasising an impulse of creative production intersecting both introspection and interconnectedness, each involving ‘multi-directional exchange’ (Harper 2014: 218), all in the same flow of creative writerly exchanges.

Nicole Anae graduated from Charles Sturt University with a BEd and DipT before earning her PhD through the Faculty of English, Journalism and European Languages at the University of Tasmania. Her research interests include creative writing, English literatures, Shakespeare, theatre history, the gothic, Australian colonial and postcolonial writing, and the interplay between literature, performance and identity. She is Senior Lecturer in Literary and Cultural Studies at Central Queensland University.

Shastra Deo

“Ágúst 2019, 415ppm CO2”: the poetics of memorial and warning signs

“This monument is to acknowledge that we know...what needs to be done,” reads the commemorative plaque for Okjökull, Iceland’s first glacier lost to climate change, “Only you know if we did it.” Deemed a “warning for the future” in an article from The Guardian, Okjökull’s plaque is more accurately both a warning and memorial for the present. Little attention has been given to warning signs that double as elegiac monuments (and vice versa), and the ways that these texts function as speech acts of warning. This paper performs speech act analyses of such texts, including Okjökull’s memorial plaque, Peggys Point Lighthouse signs in Canada, and others. I argue that the potency of these warning signs depends on their use of representative speech acts rather than directive commands and, through my own creative practice, investigate how these findings can be applied to the writing of warning and elegiac poetry.

Shastra Deo is a PhD candidate in Creative Writing at The University of Queensland. Her practice-led research focuses on nuclear semiotics, the poetics of warning, and linguistic pragmatics in video games. She holds a Bachelor of Creative Arts in Writing and English Literature, First Class Honours and a University Medal in Creative Writing, and a Master of Arts in Writing, Editing and Publishing. Shastra’s poetry collection, *The Agonist* (UQP 2017), won the 2016 Thomas Shapcott Poetry Prize and the 2018 Australian Literature Society Gold Medal.

Seminar Room C: Fictions

Belinda Castles

Writing forward

As a novelist, I have tended to follow the paths of memory, to try to understand who we are through what we remember. Recently, Australian author Lucy Treloar articulated a problem that complicates this focus on our past. Asked whether *Wolfe Island* was a climate change novel, Treloar responded that 'all modern novels that are set now or into the future must acknowledge that that is part of the world we live in'.¹ I too have become increasingly conscious that an engagement with the future of our world is unavoidable. I wish to explore here, as a novelist and as a teacher of writing, via recent Australian novels and discussion of my own work in progress, how one might attempt the difficult task of looking forwards as well as back.

Belinda Castles is a novelist and lecturer in creative writing at the University of Sydney and was previously Director of the MA in Creative Writing at the University of Exeter. She won the *Australian/Vogel's* literary award for *The River Baptists* in 2006 and was one of the *Sydney Morning Herald's Best Young Novelists* for 2008. Her next novel, *Hannah & Emil*, won the Asher Literary Award for 2012-13 and her most recent novel, *Bluebottle*, was longlisted for the Stella Prize for 2019. She is currently editing an essay collection on contemporary Australian fiction for publication in 2021 (New South Publishing).

Christie Fogarty

Spaces between stories: writing fictional rape in the wake of #MeToo

This paper will draw from my PhD project, *Flicker* – a work of creative fiction that explores the boundaries of the self – and an exegetical component considering the value in studying rape myths in literature. I begin with a brief extract of my creative work, following *Flicker's* female protagonist, post-rape. I then discuss creative fiction's capacity to explore the multi-faceted conversations surrounding rape, that is, the spaces between rape myths, legislation, and victims' experiences of rape. Following this, I consider the way rape myths are resisted, subverted, or critiqued in Charlotte Wood's *The Natural Way of Things* and *The Handmaid's Tale* by Margaret Atwood. These novels were chosen as their respective publication and reinvigoration coincided with the rising tide of rape culture awareness and the subsequent shifting public discourses on rape.

Christie Fogarty is currently undertaking a Doctorate of Philosophy at Griffith University, and is keenly interested in rape mythology, rape representation, and the author's role when writing fictional rape.

Ali Hickling

Invisible milk: exploring the disconnect between the lived experience of breastfeeding documented in memoir and the contrasting underrepresentation of breastfeeding women in fiction

There is a relative underrepresentation of breastfeeding mothers within contemporary Australian women's fiction which can perpetuate a culture that invisibilises much of the labour of mothering and expectations of breastfeeding. This presentation, considering the theme of rising tides, discusses the disconnect between the testimony of breastfeeding experiences in memoir in relation to the constructed representations in fiction. I specifically analyse the differences between the two modes of storytelling to understand why an underrepresentation of breastfeeding in fiction exists and why it should be challenged. Where non-fiction reflections were generally more emotionally descriptive—revealing feelings of isolation, guilt and pressure—fictional texts breezed over such difficulties, instead deploying breastfeeding as a narrative device to illustrate culture, or as an almost irrelevant 'commonplace' aspect of mothering. The findings reveal an opportunity within contemporary fiction to reclaim the maternal—and post-maternal—body, and to subvert many of the dominant ideologies and discourses of breastfeeding and motherhood, such as the essentialisation and undervaluation of breastfeeding and early motherhood. It also provides an opportunity for further study into how narratives can be used to not only reflect some of the lived realities and disillusion of breastfeeding, but also to destabilise and challenge those discourses that make new motherhood an often perplexing and isolating experience.

Ali Hickling is a PhD Candidate in the School of Creative Industries at the University of the Sunshine Coast. Ali's recent honours thesis explored the representations of breastfeeding women in contemporary Australian women's fiction, and her PhD research continues to explore the role of breastfeeding – and the value of breastmilk – within storytelling. Ali has two young children and lives on the Sunshine Coast.

Seminar Room D: Dreaming

Sally Breen

Don't you know you've got legs: a Gold Coast surf culture manifesto

This paper examines links between surfing culture, literature and other arts with a particular focus on Australia's Gold Coast, a city that has produced more world champion surfers than anywhere else in the country, and a place where surfing infuses the cultural landscape in a myriad of complex and interconnected ways. The paper draws on research conducted by the author in the production of a major creative non-fiction work – a chapter for the forthcoming Fremantle Press publication *Lines to the Horizon – Australian Surf Writing* (2021) and will reflect creatively on writers and their relationship to the sea, oceanic motifs and fascinations in literature and narrative storytelling as it relates to place, subcultures and sport.

Sally Breen is the author of *The Casuals* (2011) winner of the Varuna Harper Collins Manuscript Prize and *Atomic City* (2013) shortlisted for the People's Choice Book of the Year QLD Literary Awards 2014. Her short form creative and non-fiction work has been published widely, nationally and internationally, including features in *Overland*, *Griffith Review*, *Meanjin*, *The Guardian London*, *The Age*, *Review of Australian Fiction*, *Best Australian Stories*, *The Conversation*, *Hemingway Shorts* and *The Asia Literary Review*. Sally is senior lecturer in creative writing at Griffith University and executive director of Asia Pacific Writers and Translators. <https://www.sallybreen.com.au>

Eileen Herbert-Goodall

The power of dreams in gothic narrative

Dream sequences have long been used as a mechanism for building dramatic tension, mystery, suspense, and intrigue in narrative, particularly Gothic literature. Indeed, whether they be taunting, premonitory, perplexing, uncanny, ambiguous, or supernatural, dreams and nightmares are inherently Gothic in nature; they allow writers (and readers) to glean deep insights into the darker side of human nature and the collective unconscious. Furthermore, with their merging of the real and illusory, dreamscapes potentially open a doorway to "other-worldly" events, occurrences, and observations, a staple convention of the Gothic genre. Ultimately, the inclusion of dreams in narrative can be a means by which to tap the rising tide of a character's "suppressed" inner self, while also re-presenting experiences intrinsic to the human condition. Within this paper, I explore the capacity of dreams to serve such purposes, citing for discussion my upcoming novella, *Sister, Lover, Keeper*, a historical mystery with a Gothic twist.

Eileen Herbert-Goodall's creative non-fiction and fiction has appeared in various magazines, journals, and international anthologies. Her debut novella, *The Sherbrooke Brothers*, was published in 2017. Her second novella, *Sister, Lover, Keeper*, is due out in 2021. Eileen teaches writing with various universities and writing centres. She holds a Doctorate of Creative Arts.

Melissa Fagan

The sea in our bodies: writing in/with/from the intertidal zone

My PhD project *Intertidal*, a collection of critical travel essays, involves a literal, corporeal immersion in the intertidal zone – as beachcomber, swimmer and surfer – as a way of experiencing, and bearing witness to, coastal environments and cultures. Rachel Carson, in *The Sea Around Us*, wrote that we carry the sea in our bodies (1951). Our bodily engagements with the sea can engender a sense of oneness, giving rise to fantasies of transcendence that may obscure from us the impacts of our actions. As Kanaka Hawaiian scholar Karin Amimoto Ingersoll, herself a surfer, notes: 'Despite our perceived identities as organic beings, surfers are neither innocent nor benign voyagers, and our experiences and our practices often escape our intentions and philosophies' (2016: 4). To counteract this, Stacy Alaimo calls for materially immersed subjectivity, which she calls trans-corporeality, 'in which bodies extend into places and places deeply affect bodies' (2016: 5). My paper contemplates some of the ways in which trans-corporeality might offer an ethical and methodological basis for writing in/with/from the intertidal zone.

Melissa Fagan is an Australian writer and PhD scholar within the Aberdeen-Curtin Alliance program. Her short fiction and nonfiction has won awards and been widely published in Australian literary journals. Her memoir *What Will Be Worn* (Transit Lounge, 2018) explores themes of emotional and material inheritance across five generations of women, and was longlisted for the 2019 NiB Literary Award, which celebrates excellence in research and writing. Her PhD research examines, via creative practice, the ways in which people and places are connected, and disconnected, by our shared use of the world's oceans and seas.

3.30-5.00 Keynote address 3: G.17 Room A

Matt Condon

The Rise and Rise of Crime and Corruption on the Gold Coast.

This keynote lecture will look at the evolution of the Gold Coast as a crime hub over the past 50 years. The coast is has gone from being a small crime satellite of Brisbane, and the vacation spot of choice for major Sydney gangsters in the 1970s, to a landscape of major drugs, violence, bikie gangs and white collar fraud that is said to have easily outstripped former crime centres like Sydney's Kings Cross.

Seminar Room A: Conference Reflections - Julia Prendergast

6.00 - 8.00pm Keynote address 4: Cabana Bar, Mantra@Sharks

Nigel Krauth

AAWP 25th Anniversary Celebration

To provide tone for this celebratory event, Nigel Krauth will fashion a potted history of the AAWP from its inaugural meeting in 1996 at UTS in Sydney to the present. In the process he will pick out the funniest, silliest and otherwise most significant bits and pieces he can lay memory on.

Brian Dibble Commemoration - Julienne Van Loon

Australasian Association of Writing Programs – Writers Prizes 2020

AAWP—Ubud Writers and Readers Festival Translators’ Prize

Winner:

‘423 Colours- excerpts from the Spanish novel 423 colores by Juan Gallardo and Rafael Avendaño’, translated by Lilit Thwaites.

Highly Commended:

‘A Dosimeter on the Narrow Road to Oku’ by Durian Sukegawa, translated by Alison Watts

‘Mestri Di Mont’ an excerpt from Tito Maniacco’s (1932–2010) memoir, *Mestri di mont* (2007), translated by Valentina Maniacco.

‘Martin, Martin’s Newborn Brother, His Father, His Mother, The Doctor, Aunt Juanita, The Birdcages and a Bird’ – a short story by Ana María Moix, translated by Lilit Thwaites

‘The Blind Spot - excerpts from the Spanish novel *El ángulo ciego* by Luisa Etxenike’, translated by Lilit Thwaites.

AAWP UWAP—Chapter One Prize

Winner:

Stone Hearts: A collection of short stories by Lisa Dowdall

Highly commended:

The Taste of Cedars by Anne Hotta

AAWP—Australian Short Story Festival Short Story Prize

Winner:

‘Cockroach’ by Jane Cornes

Highly Commended:

‘Rose and Thorn’ by Sarah St Vincent Welch

‘Not-John’ by Jon Geoffrey – jonathan.ricketson@kcl.ac.uk

AAWP—Ubud Writers and Readers Emerging Writers’ Prize

Winner:

‘Pit Stop’ by Nina Winter

Highly Commended:

‘The Suitcase’ by Deborah Huff-Horwood

‘Jungle Heat’ by Petra Sully

AAWP Slow Canoe Creative Nonfiction Prize for Emerging Writers

Winner:

‘An incomplete archive of blue’ by Dani Netherclift

Highly Commended:

‘Learning to Say Goodbye the Dublin Way’ by Breda Hertaeg

Thank you to all who participated in AAWP 2020 and helped us celebrate a milestone quarter century of the association. Although we faced new challenges to make this conference happen, we still managed to get together, online and in person, to share writing and ideas, and to recognize Creative Writing teaching and research.

No conference can happen without the contributions of many people. First, thanks for the dedication of all the AAWP Executive members, now and over the past twenty-five years, but for this year special thanks to AAWP President Julia Prendergast for her collegiality, humour and stoicism.

Warm appreciation to our stellar 2020 Keynote presenters McKenzie Wark, Julienne van Loon, Ali Cobby Eckermann, Matt Condon and Nigel Krauth. We were honoured to have you featured in our program, just as we were to have so many outstanding presenters join us across Australia and around the world.

Many thanks to those who helped make the conference happen: our administrator Sheree Robinson, our IT team, Bevan Bache, Shane O'Connor, Jordan and Brett from Blue Shadow Group, Brooke Foote and Michele Marks from Mantra@Sharks, our conference website manager Sonya Brown and the AAWP Team Jess Seymour, Deb Wain, Eileen Herbert-Goodall and Katrina Finlayson. Thanks to the Junction Café who provided refreshments and to Aaron Chapman and Zarek Hennessy for promotion and program design. Thanks also to Sandra Quinell and the GU Finance team for their assistance.

Sincere thanks to Professor James Carson, Mel Rogers and the School of Humanities, Languages and Social Sciences and to Sue Trevaskes, Susan Forde, Kimberly Podger and the Centre for Social and Cultural Research at Griffith University for their support and encouragement in difficult times.

But most of all, boundless gratitude to our volunteer working group: Stefan Jatschka, Zarek Hennessy, Michelle Vlatkovic, Valentina Maniacco, Christi Terri and Helen Gjone and our student intern, Jordan Phair. This conference only happened because you were there to make it so.

Stephanie Green

Sally Breen

Nigel Krauth

Guidelines for Session Chairs – AAWP 2020

- 1) Prepare in advance by checking you have the correct names, institutional affiliation, paper titles and brief biographical notes for your introduction – provided in the full conference program.
- 2) We will have an Acknowledgement to Country for the whole program so it isn't essential to do this for individual sessions but please do so if you or the presenters wish.
- 3) Start on time, welcoming everyone to the session. Say the session name so people know they are in the right room. Be brief in your introductions but make speakers and audience feel acknowledged and included. Remind speakers they have 15 minutes each.
- 4) Make sure all speakers are present. If someone is missing or joining a session late, inform the audience that you will start the session on time and late presenters will have an opportunity to present when ready.
- 5) Keep speakers to time – in fairness to all. We recommend timing each session with a stop watch on your phone and giving each speaker a short signal in the chat box (2 minutes before their time is up). Once the time is up and a speaker hasn't finished their presentations, please turn on your microphone and gently urge them to finish their presentation.
- 6) After all the presentations are over, invite questions. It's advisable to have one of your own to ask in case the audience members are shy. This will get the ball rolling.
- 7) Don't let one questioner hog the floor. If necessary say 'That's interesting but let's give others a chance to ask questions' etc.
- 8) If you're chairing in Zoom, don't feel pressured to respond to all questions in the Chat – pick out 3 or 4 and then encourage participants to contact each other informally later.
- 9) If you are chairing a mixed session with some people online and some in person, alternate between audiences – again, be selective if there are a lot of questions.
- 10) At the end thank the speakers and everyone who attended.

Online Chairs should ask all participants to mute their microphones and switch off their video during presentations, before introducing speakers. Further details about using the Zoom webinar platform will be provided by the IT Team in advance of the conference.

Example:

Welcome to (insert session name according to program). Today's presenters will be speaking on (insert key words from presenters' abstracts in program) for approx. 10-15 minutes, which will leave us around 10 minutes for questions at the end of this session. Feel free to leave questions in the chat box for me to direct at speakers at the end, or use the 'raise your hand icon' to ask questions in person, at the end of the session.

First we will hear from (insert presenter's name and read bio provided in the program)

First presenter gives presentation.

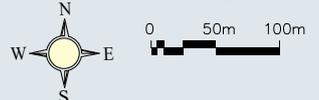
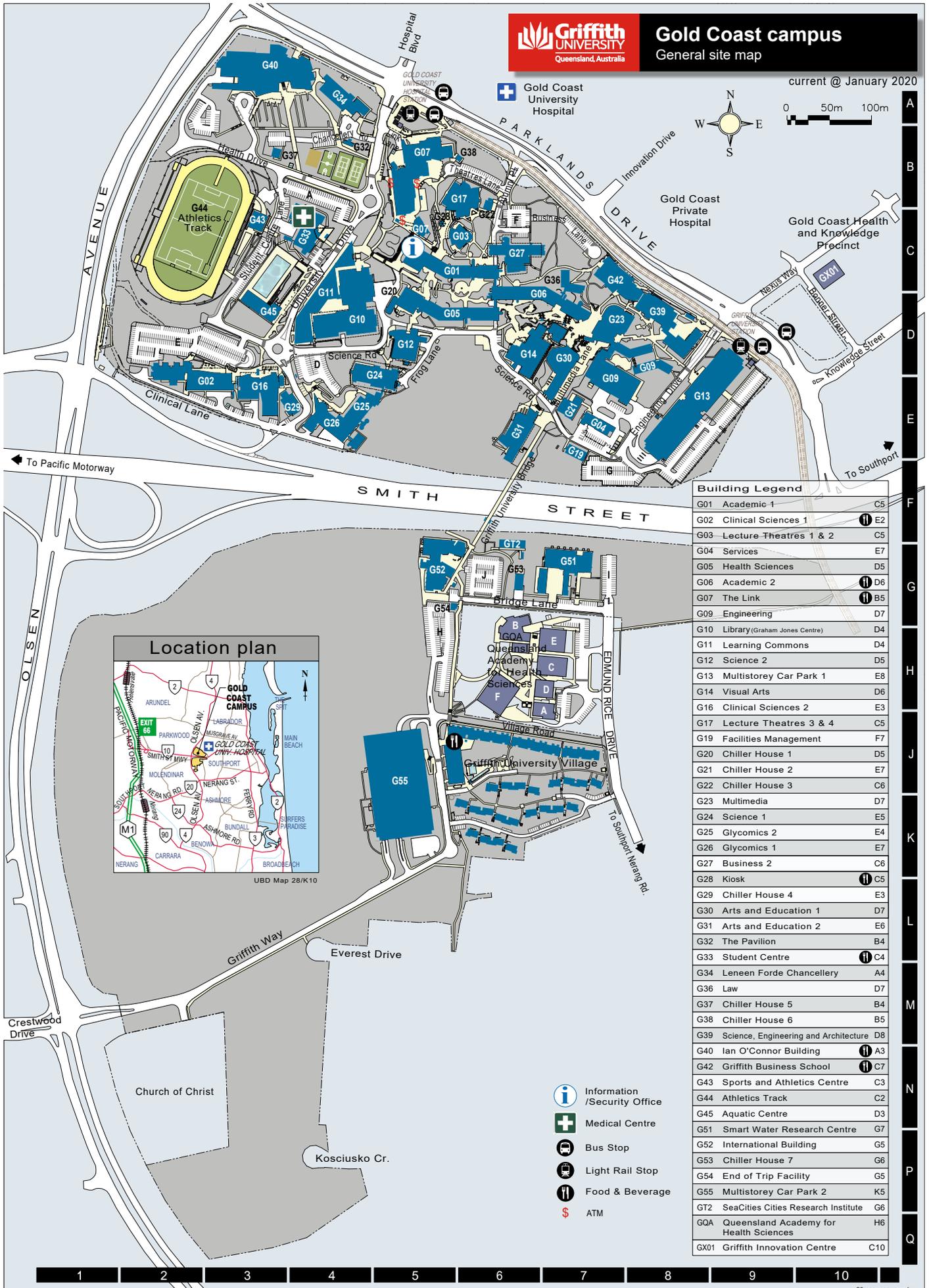
Thank you (insert name). That was fantastic. We will now hear from (insert second presenter's name and read bio).

At the end:

Thank you again (insert all presenters name) – we now have a few minutes to answer some questions.

And finally, here is a great article about chairing conference sessions:

<https://www.theguardian.com/higher-education-network/2015/dec/02/how-to-be-a-brilliant-conference-chair>



Building Legend	
G01 Academic 1	C5
G02 Clinical Sciences 1	E2
G03 Lecture Theatres 1 & 2	C5
G04 Services	E7
G05 Health Sciences	D5
G06 Academic 2	D6
G07 The Link	B5
G09 Engineering	D7
G10 Library (Graham Jones Centre)	D4
G11 Learning Commons	D4
G12 Science 2	D5
G13 Multistorey Car Park 1	E8
G14 Visual Arts	D6
G16 Clinical Sciences 2	E3
G17 Lecture Theatres 3 & 4	C5
G19 Facilities Management	F7
G20 Chiller House 1	D5
G21 Chiller House 2	E7
G22 Chiller House 3	C6
G23 Multimedia	D7
G24 Science 1	E5
G25 Glycomics 2	E4
G26 Glycomics 1	E7
G27 Business 2	C6
G28 Kiosk	C5
G29 Chiller House 4	E3
G30 Arts and Education 1	D7
G31 Arts and Education 2	E6
G32 The Pavilion	B4
G33 Student Centre	C4
G34 Leneen Forde Chancellery	A4
G36 Law	D7
G37 Chiller House 5	B4
G38 Chiller House 6	B5
G39 Science, Engineering and Architecture	D8
G40 Ian O'Connor Building	A3
G42 Griffith Business School	C7
G43 Sports and Athletics Centre	C3
G44 Athletics Track	C2
G45 Aquatic Centre	D3
G51 Smart Water Research Centre	G7
G52 International Building	G5
G53 Chiller House 7	G6
G54 End of Trip Facility	G5
G55 Multistorey Car Park 2	K5
GT2 SeaCities Cities Research Institute	G6
GQA Queensland Academy for Health Sciences	H6
GX01 Griffith Innovation Centre	C10



- Information /Security Office
- Medical Centre
- Bus Stop
- Light Rail Stop
- Food & Beverage
- ATM